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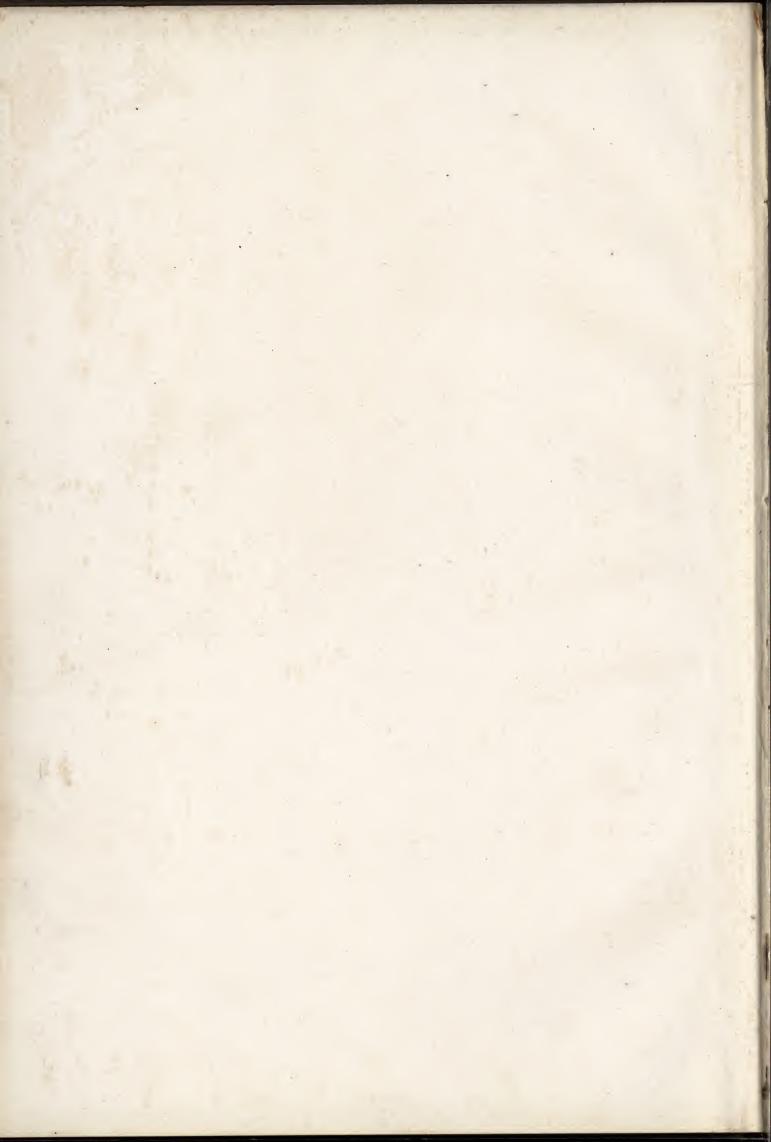
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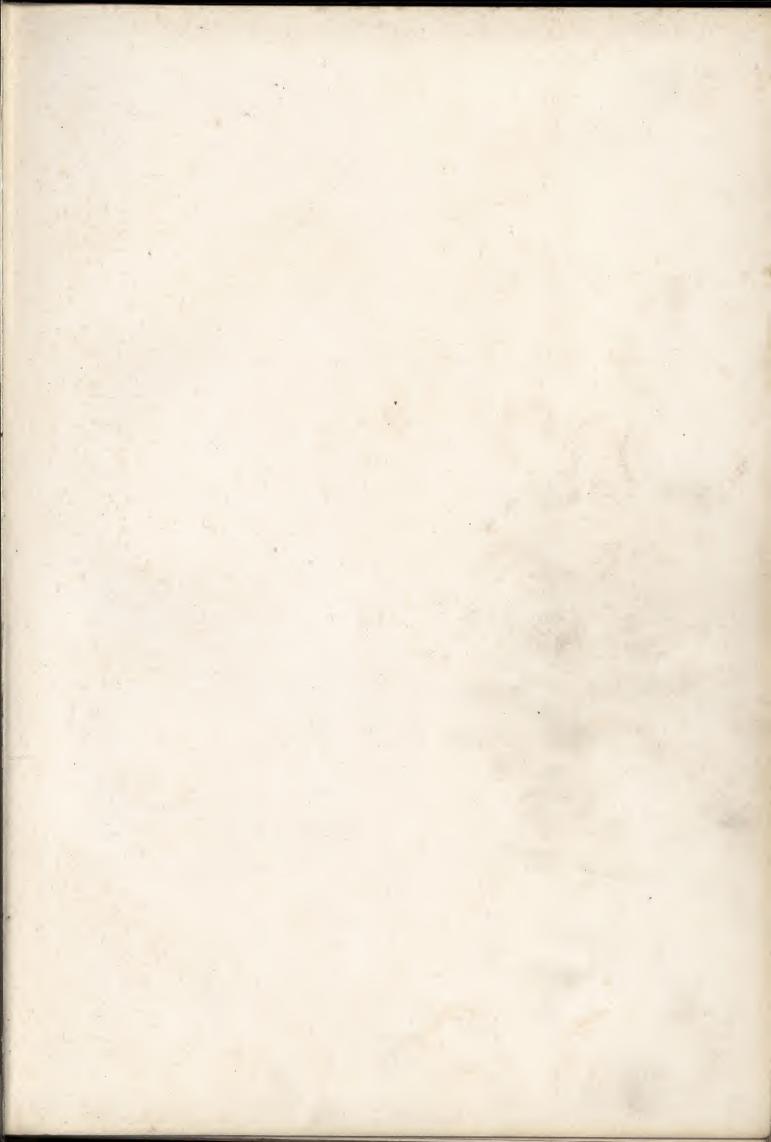


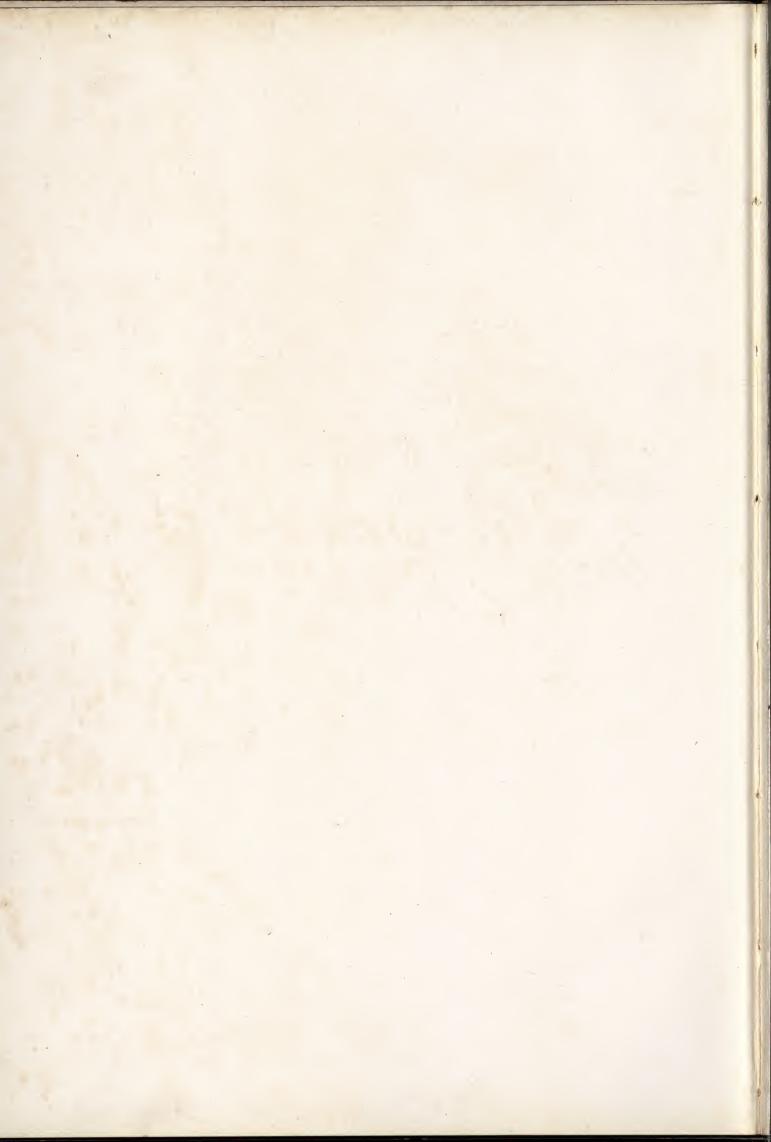
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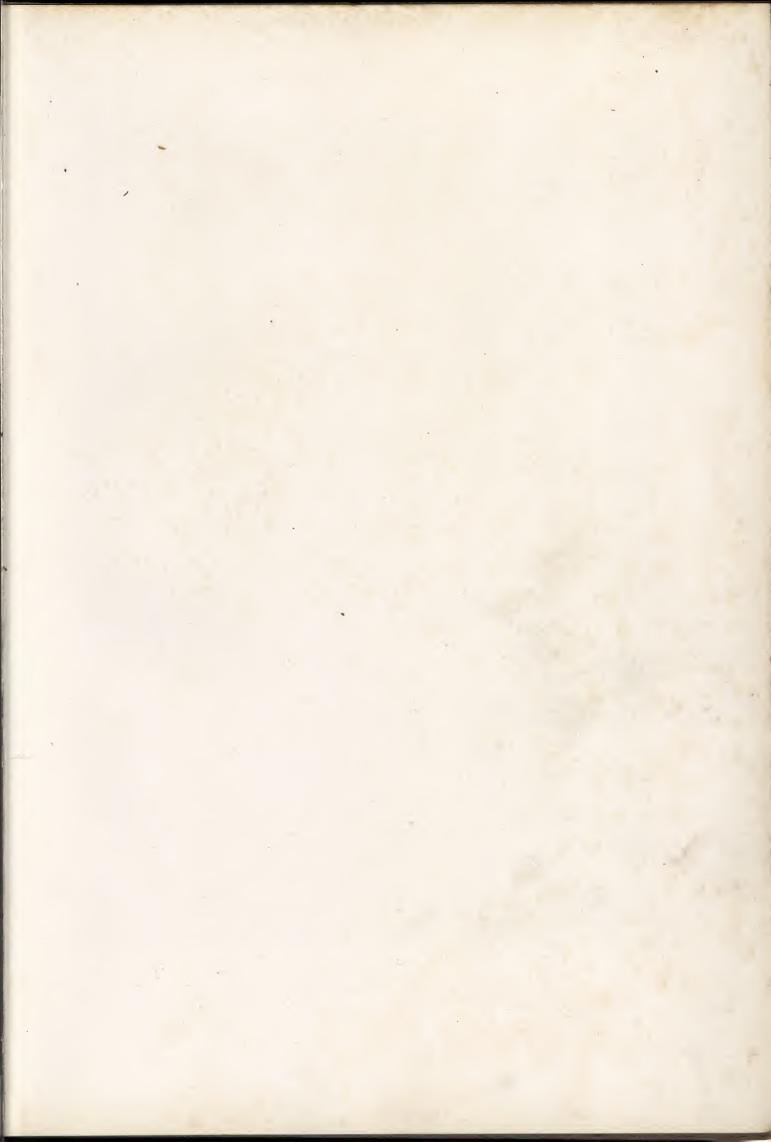
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Harry a. Bliss.

MODERN TABLETS AND SARCOPHAGI

WITH 222 ILLUSTRATIONS

BY

HARRY A. BLISS
EDITOR AND PUBLISHER

OF

THE MONUMENT AND CEMETERY REVIEW

MEMORIAL ART, ANCIENT AND MODERN

DISTINCTIVE CEMETERY MEMORIALS

ROCK-FACED MONUMENTS

MEMORIAL MARKERS AND HEADSTONES

HARRY A. BLISS BUFFALO, NEW YORK 1923 Copyright 1923 By Harry A. Bliss

AT THE GATE

HATEVER part a man takes in memorial work, if he is bent on advancement, he should have a firm grip on his subject—its beginnings, its development and its highest achievements in his own day. This volume is built on the recognition of these needs and so, quite without apology, and it may be with a sense of genuine pride-for it has been earnestly done—it takes its place among the books. I One aim has actuated the task of compiling—to furnish in compact, usable form a body of material which memorial dealers will find of inestimable service. The monumental types represented within these pages, the examples chosen for illus-

tration, the descriptive and critical note are all the result of much culling, and so high a degree of perfection characterizes the illustrations used throughout the work that they need no explanatory word. The busy man of the profession will approve the ready-at-hand supply, the clear groupings, the orderly arrangement, and in his own hands or those of his clients he will be quick to recognize the value of this sales help and welcome it to a place among his tools of the trade. Its reach into the past, its comprehensive view of the present, its suggestions for the future of memorial art make it a book to be opened often and always with instructive pleasure.

-Harry A. Bliss

TO MY GRANDSON HARRY AMERMAN BLISS, III

Dear changeling, how I love your smile:—

Fleet as a timid fawn,

It breaks upon me suddenly

And with a flash is gone.

It 's hardly like a smile at all,

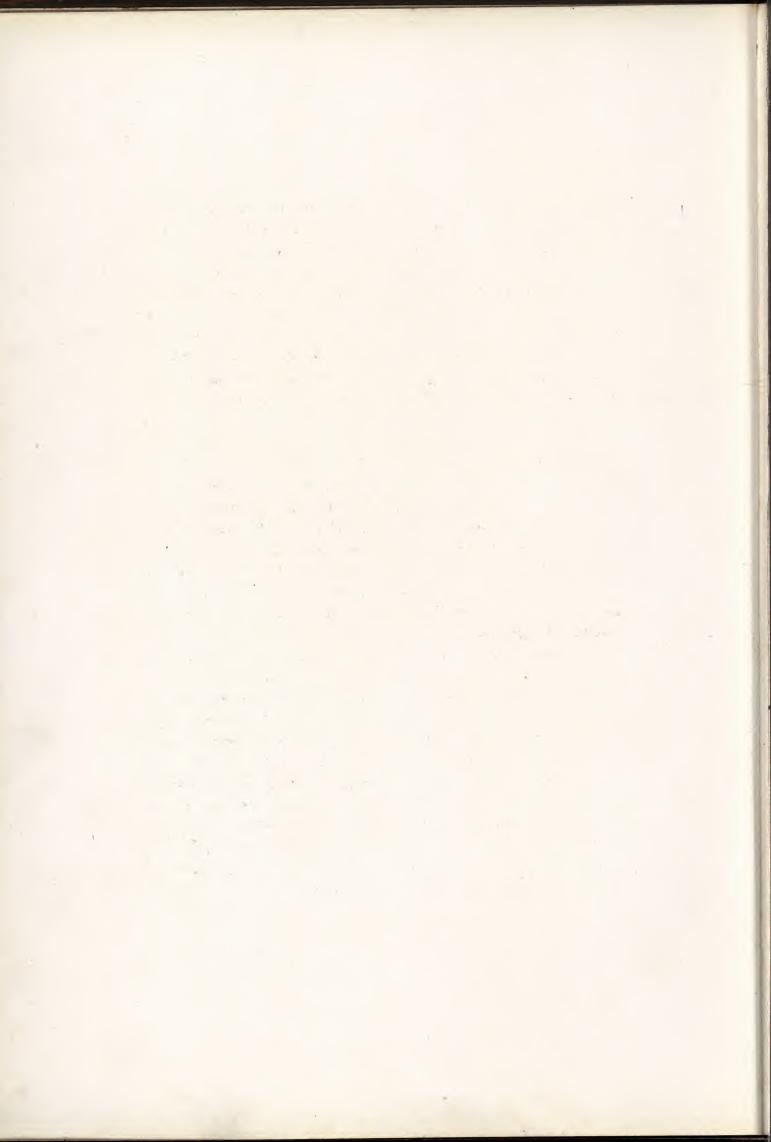
More like a blinding light,

That darts across the starless sky—

A firefly of the night.

—Robert W. Service

THE SARCOPHAGUS



T is probable that no memorial type is of greater antiquity than the sarcophagus, and having been held in high esteem from the time of the Pyramids there is every reason to believe it will continue to be one of the most favored of monumental forms. ¶ Everything about this burial-case is interesting. Beginning with its very name it holds attention, and though there is no longer any place for the idea of "flesh consuming," a property attributed to the stone of which many of the ancient tombs were made, the word sarcophagus has persisted down through the centuries. I The student of Egyptian design is at once impressed by the natural shape given to this early tomb for it plainly imitates the wood houses of the Nile country. Door and window effects have been gained by the use of pilasters, and the cavetto cornice is a further reminder of the architecture of that day. The lotus, the papyrus, the winged disk, the square sinkage are also packed

with meaning, and even after all these hundreds of years the modern designer finds no more expressive motifs of decoration. I Though the sarcophagus was not extensively used by the Greeks and Romans till the time of Trajan, the museums of Europe contain many beautiful examples of classic work which have been carefully copied or pleasingly adapted over and over again by later artists. At one period the sarcophagus was employed as the theme of very complex and ornate memorial compositions but the Renaissance brought back its use in a more nearly antique way, standing free. I Great richness of design characterizes the priceless masterpieces left to us by the Golden Age for into them was poured the vision and skill of the world's most renowned sculptors. The "Alexander" sarcophagus, the Scipio, the Royal, are indeed of surpassing excellence and still hold unchallenged place Twentieth Century ideals perfection.



The ancient use of the tripod as an altar makes it peculiarly appropriate as a memorial accessory.







Beautiful in line and refined in its ornamental treatment this cinerary urn is a very attractive memorial tribute.





OR many who meet the need of memorial expression the sarcophagus holds a place granted to no other monumental form, and it seems to matter little whether its primitive simplicity is preserved in the modern design or is enriched with elaborate and nicely wrought ornaments, this tomb as a type is pre-eminently favored. Perhaps the naturalness of its form has drawn to it so many friends, or it may be its actual usefulness or again the ease with which it lends itself to decoration, from the least involved to the most elaborate. Whatever the cause it is very highly esteemed.

Besides their evident fineness in design and workmanship the sarcophagi which we illustrate here have another interesting feature in that they have been constructed to contain the bodies.





ODEST in treatment even though massive in proportion, the Lambert sarcophagus is an excellent example of simple and compelling dignity. Its very plainness secures it recognition and this same quality will also insure for the work permanent regard. Though the outline of the Hunt sarcophagus is undeniably modern, the land of the Nile has been called upon to furnish the motif of decoration. The lotus was the favorite flower of Egypt and was often made into garlands, was enjoyed for its fragrance and naturally found a prominent place in all Egyptian work of art. Capitals of columns, prows of boats, vases and many other objects were fashioned into its shape, and it was a characteristic ornament of all Egyptian architecture. I The accompanying illustration shows the lotus bud pleasingly employed to embellish the pilasters and also made into an effective band which is tucked under the cornice.







The harmony between this effective marker and the monument with which it is used makes it especially worthy of notice.





PASS and stability are strongly emphasized in the dignified Jones sarcophagus, the heavy base treatment as well as the body of the memorial stressing these points. ¶ Carrying out the idea underlying the design a raised border of full blown lilies and buds circles the upper part of the die like a strengthening band, while directness and power are further evidenced in the decoration of the receding panels. The sarcophagus form is so full of meaning that it is quite independent of ornament for its effectiveness. Plain moldings, double lines for framing panels on each face of the die and raised block letters for building the name are all the designer chose to employ in the treatment of the dignified Comer memorial but they are enough to make it distinctive,

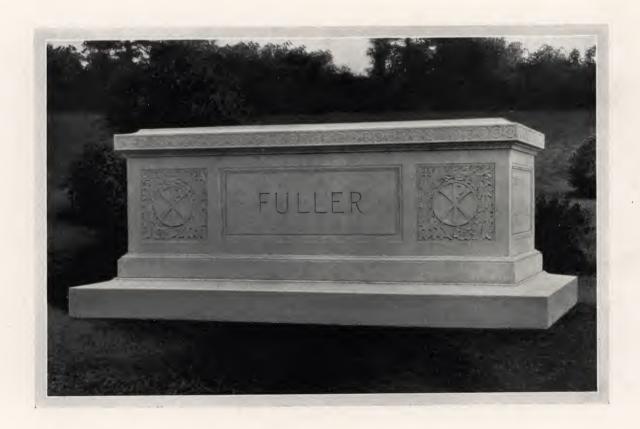






Gentle, happy, trustful—and "a little child shall lead them."





HOLLY satisfying is this distinctive memorial which we present for a study in appreciation. Its proportions are excellent, the treatment of the top of the die offers a note of variety and the decoration is in harmony with the ideals which evidently underlie the design. The name and the border developed in incised work, show nicety in handling and give a gratifying refinement to the embellishment, while the conventional arrangement of the laurel leaf motif is very attractive, the pendant effect at the sides and the use of rosettes at corners and center claiming interested attention. I Naturally, contour is one of the first points by which a memorial makes its impression, but certainly not far behind may be mentioned the decorative treatment, and this is very pleasing in both the Allgood and Morrow tributes.







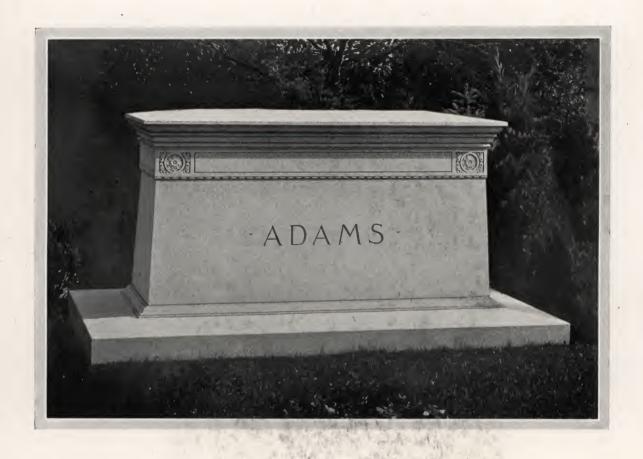
Hours
Like the flowers
Bloom
And pass away.







Over and over again the admirable qualities of memorial work are given prominence through the skill with which the surroundings are treated.







"With warning hand I mark time's rapid flight,
From life's glad morning to its solemn night.
Yet through the dear God's love, I also show
There 's light above me by the shade below."

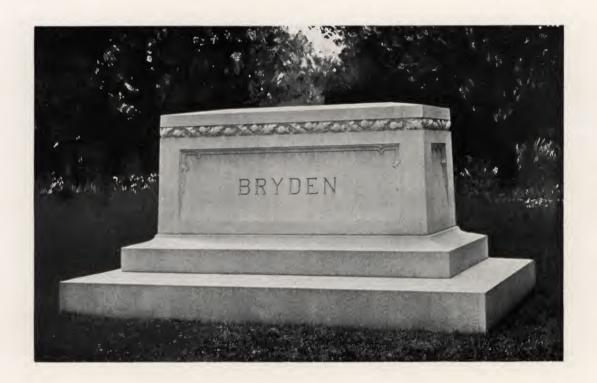






Expecting bright skies!—
Knowing somehow
Underneath
That all is well.





HILE classic models will always be full of inspiration for the modern designer his own ingenuity and skill are making it unnecessary for him to be dependent, and he is rapidly proving himself to be far more than an imitator. One of the examples of his originality may be seen in the large base so characteristic of the work of our day. Very early designs seemed to almost ignore the possibilities of the base portion of a memorial—it was usually only suggested and often not used at all-but later work has proved it to be especially effective when developed along wellextended lines and embellished by architectural moldings. In the Page-Whitehead sarcophagus and also in the Piper sarcophagus much of the impressiveness of the memorial proceeds from the fact that the base is so ample and stirs such gracious thoughts and such feelings of reliability.

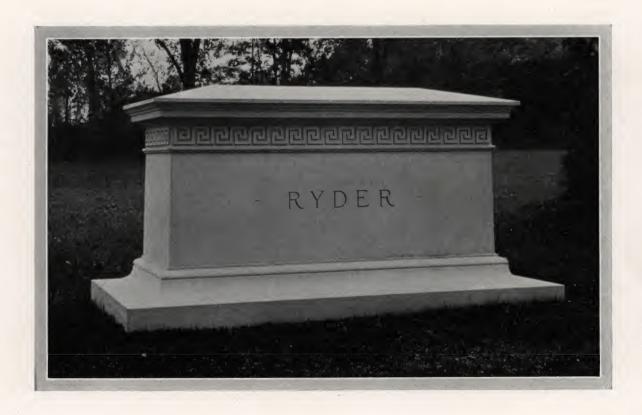






The very idea of the memorial seat is fraught with attraction and charm.







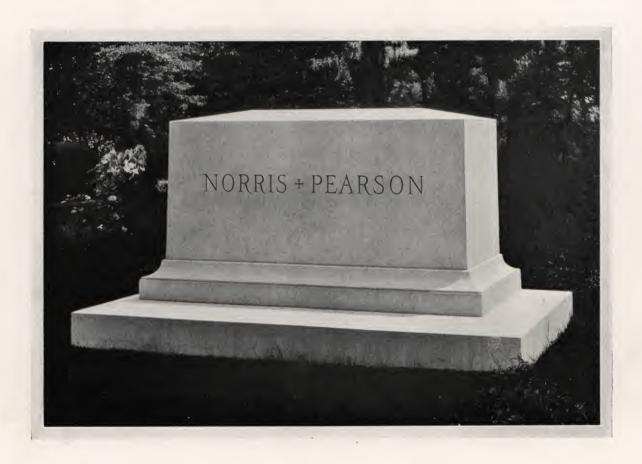
"He shall drink of the brook in the way."

Psalm 110: 7

"As cold water to a thirsty soul."

Proverbs 25: 25







MORNING, NOON AND NIGHT
"We live in deeds, not years;
In thoughts, not breaths;
In feelings, not in figures on a dial."







With all the gracious beauty and comfort of a home spot Swan Point Cemetery, Providence, blesses the eye and rests the heart at every turn.





NUMBER of points about the fine Clark memorial will reward noticethe unusual molding at the top of the base which has recently become very popular; the touch of individuality in the handling of the name panel, and the Greek cross so effectively set against a foliated background. The impression given by the work as a whole is one of strength, simplicity and fineness.

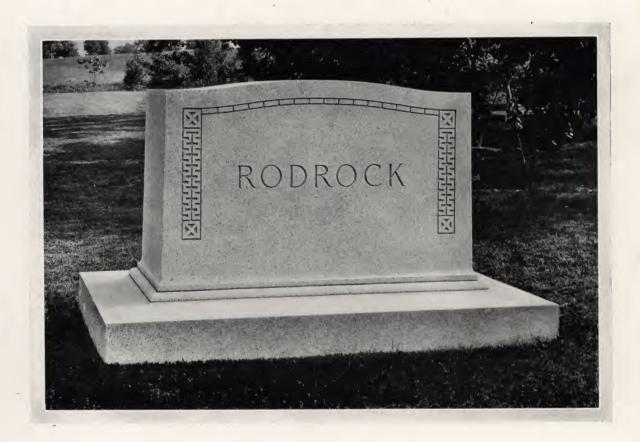
Substantial in line and treatment is the dignified Trumbull memorial. One notes with pleasure the fine, slightly diminishing die, the well-shaped top and the rich but simple ornamental band which makes its offering of glory to the name in whose honor the tribute is erected. I Very skilful has been the treatment of the attractive laurel leaves, their overlapping arrangement, the regularly placed berries and the effective center and corner rosettes all adding to the beauty and charm of the border.



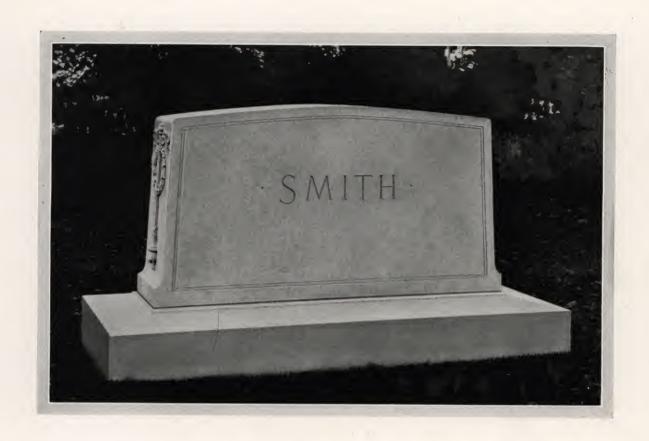


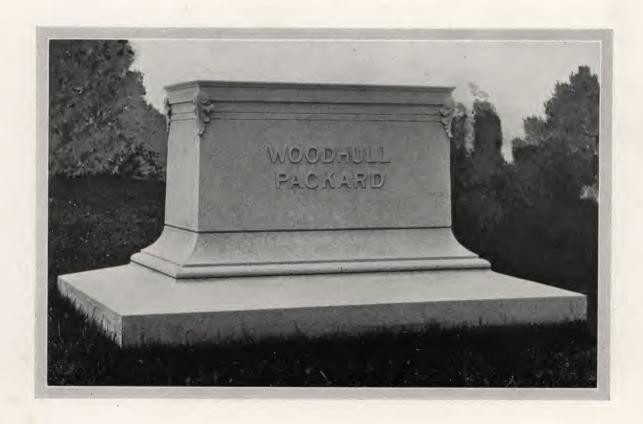
SIDE by side with the need in monumental art for more truly expressive tributes is the insistent demand for greater and greater attention to fitting landscape features, and in the Schaefer sarcophagus and its surroundings it is most evident that each of these requirements is fully met. The screen effect suggested in the plantings, the soft line given to the base by its ivy border and the cornice treatment recalling ancient Egyptian buildings are all of compelling interest. The Rodrock memorial is an excellent example of that strong, substantial type of which we do not tire. I Ornamental patterns characterized by lines or bars were held in high favor by artists of classic days, and this modern design shows an attractive use of the fret one of its many forms. Andrew's cross is also effectively employed in the decoration.





THE wide, sweeping base which shown in the Woodhull-Packard tribute proves at once that the work is that of an American designer, while still futher evidence is forded in its very modest use of ornament. It is often essential that a memorial serve the needs of two families and this fine sarcophagus has the adequate strength and dignity for this purpose. I An excellent example of the marked contrast between ancient design with its elaborate carvings and modern tending so strongly toward simplicity is presented in the Smith memorial. While the ends of the monument are ornamented by an attractive use of the inverted torch and the wreath, perhaps the weight of the tribute's fineness may be found in its solid base and the distinction of its die. Of especial merit are the delicate lines which give such a wonderful finish to the memorial. The use of pyramidal dots offers a suggestion for the handling of short names.

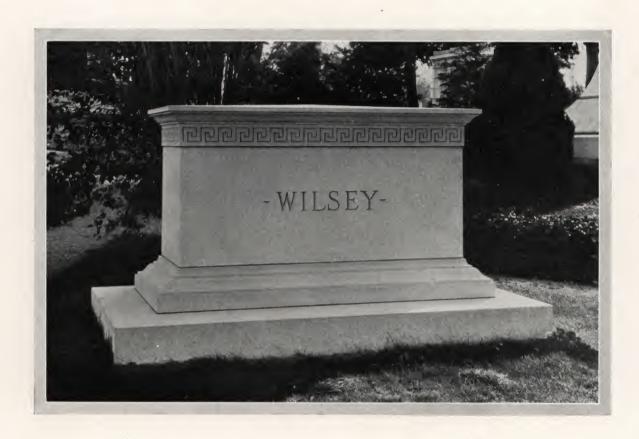






"Presented to the city of Newark on its 250th anniversary by the Daughters of the Revolution of the State of New Jersey to mark the site of the Training Place established in 1669 and used for that purpose at every call to defend the rights and liberties of our country."

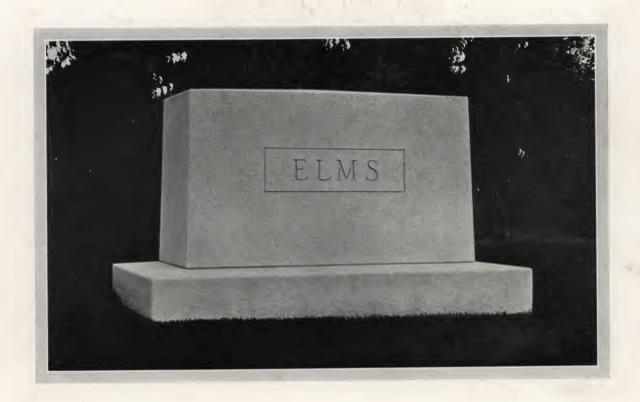






This beautiful tribute to a little child is sought daily by countless feathered friends, and in the public square constantly teaches the value of kindness.





OR many people the ideal of memorial art is fully met in the very plain but substantial tribute. Decoration seems to them to detract from the great, underlying truths they desire most to express they find peculiar satisfaction fineness of material, harmony proportion and simplicity of message. For such the Bertine monument will offer attractive suggestions. The Sowerby sarcophagus is an excellent example of simplicity. The incised panel on the face of the die makes an ideal setting for the family name, and also serves to relieve the plainness on all sides of the monument. The flower vase adds a sentimental touch of interest to this fine memorial in which skilful workmanship has characterized every feature.

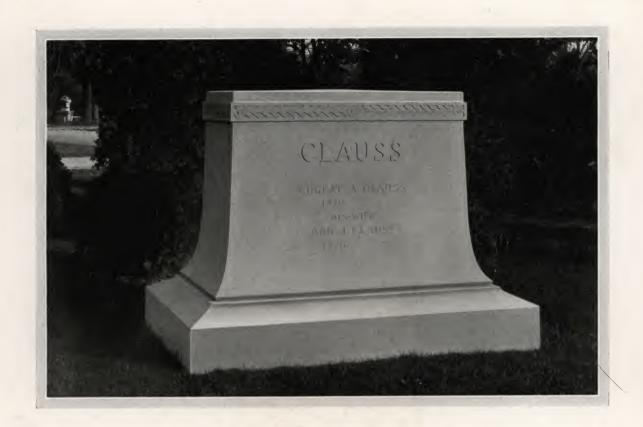






The Alice Freeman

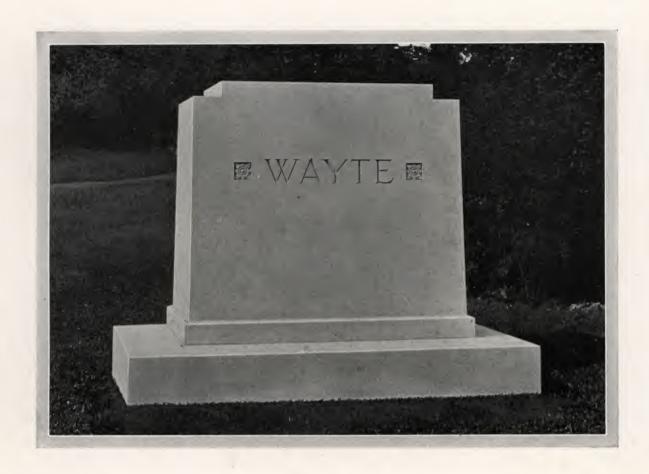
Palmer Memorial, in the Wellesley
College Chapel, is a reverent
tribute to that great soul
whose life and leadership
so enriched educational
purpose.







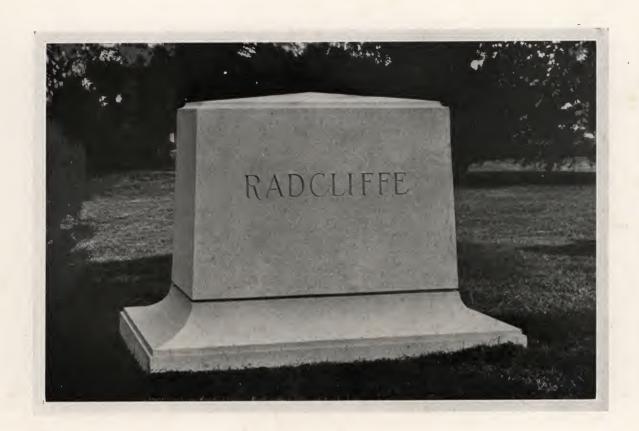
A quiet pool, flower-rimmed:
Some trees, some lifted spray:
A glimpse of sky caught in between,—
And peace and courage grace the way.

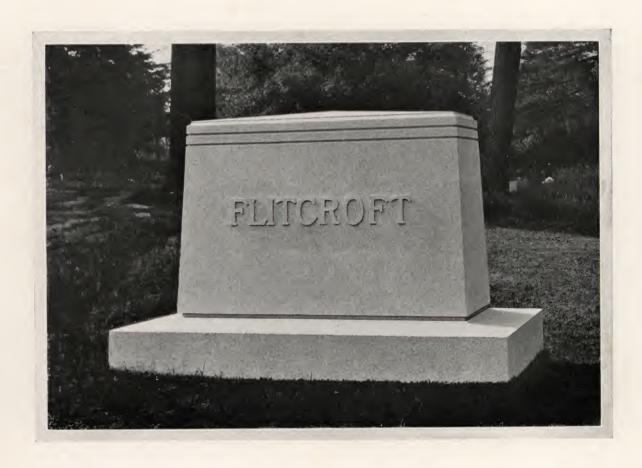






A most attractive spot that bids the passerby to step apart and rest and think a while.

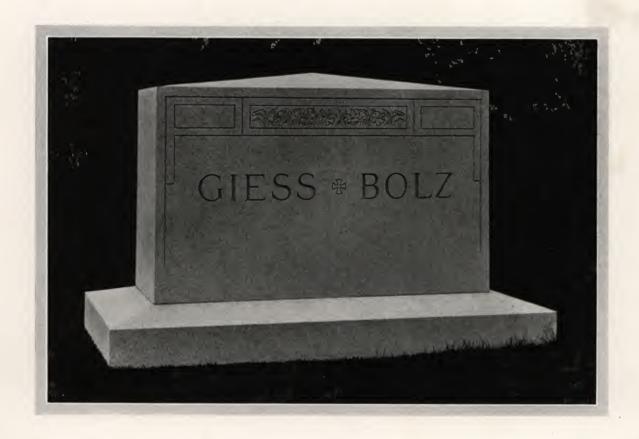






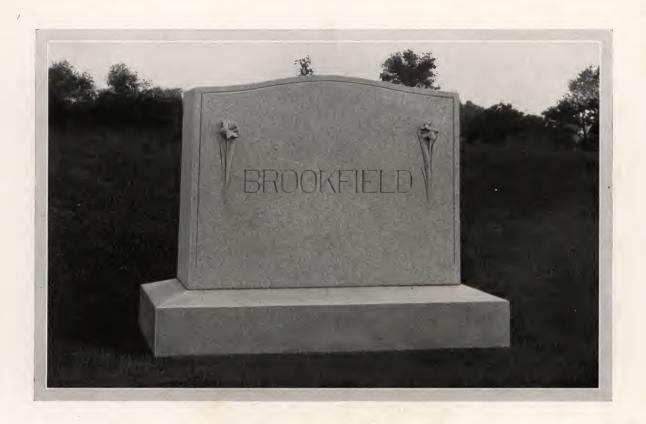
Approached over a carpet of thick green and set against a background of old trees this shrinelike memorial is seen to excellent advantage.







The desire for a living offering has brought into being very beautiful vase conceptions.







THE TABLET

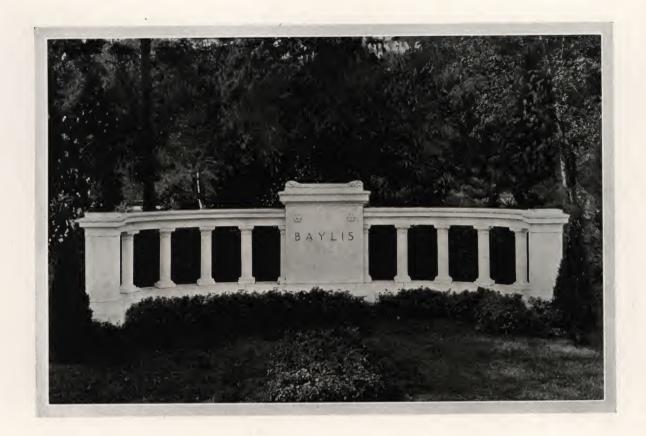


MONG the unostentatious memorial forms the tablet has always been held in high esteem. So long and severe has been its testing and so marked its growth in favor that there is no possible question as to its place, and since the great preponderance of memorials will continue to be along simple lines designers are more and more eagerly studying the possibilities of this modest form. The sharpest limitations early set for tablet dimensions have been gradually removed as monumental artists have worked with the type and out of the freedom thus gained much beauty has developed. I Realizing that dignity is in manner dependent upon height the memorial artist has permitted the form to sometimes grow up, as it were, and the high tablet has been the result. Again conscious that width brings a certain sense of comfort and restfulness the designer has emphasized the distance from side to side, and

the wide tablet has come into being, and mindful of the need of protection and the wish for privacy also, he has created the screen memorial. With each change in the dimensions of the tablet the memorial worker finds new calls made upon his knowledge of the field of ornament as well as upon his facility in the use of its tools, and the variety and the perfection which may be found in the product of his hands are limited only by his desire for the beautiful. I Though many very different and wholly charming memorials have already been developed by careful adaptations, by change in the form and size of base, by the introduction of new elements or the skilful arrangement of the old, the ways in which unusual beauties may be achieved have by no means been exhausted. Unguessed harmonies of line and decoration will be discovered every year in the rich and limitless possibilities of tablet designing.



Many colonial burial grounds
furnish interesting examples of the tabletomb so common a type in the
English churchyards of the 17th
and 18th centuries.







"Hours fly
Flowers die
New days
New ways
Love stays"





HE Fraenckel memorial shows a very attractive combination of tablet and low colonnade, each revealing a classic excellence worthy of consideration. The tall central portion had it been used alone would have merited praise for its proportions and its quiet decoration, the upturned wreath of memory and the modernized Scipio cap being especially fine. Add to this the range of small columns, with the corner groups and their terminating ornamental urns and a new and very effective element of beauty claims its share of attention. In form, treatment and materials used the Frederick Eames Cooper memorial is unusual. A well-proportioned base gives the needed support to this fine memorial and also bears the name in clearly incised, simple lettering. Bronze has been employed for the carefully modeled tablet which ornaments the lower part of the die and also for the urns from which float the trailing ivy vines with their neverfailing message of remembrance. Skilful execution and fineness mark every ornamental detail.







The Latin cross with the Chrisma centering it and the beautiful Latin prayer enriching it offer perfect embellishment for this simple, distinctive tablet.





O severe and so long has been the testing of the tablet form of memorial that it seems quite natural to make it the basis of many modern developments. The Bacon and the Magnaghi tributes present two wholly different but very attractive memorials each of which has grown up around the tablet ideal. Bacon screen with its great outreaching arms has the advantage of a position on a sloping grade and the beautiful, tastefully arranged plantings all about it make its simple distinction very evident. Passing to the Magnaghi memorial the eye is at once held by the exquisite rose enrichment. As the emblem of unfailing love the rose seems especially adapted to monumental needs, and in high relief no detail of its perfection escapes notice. The Chrisma, that combination of the two Greek letters XP, has its rightful place in the center of the design, and symbolizing "Christ" it emphasizes the thought that all life belongs to Him.





VERY strong architectural effect is produced by the combination of the sarcophagus and tablet forms shown in the Duryea-Jones memorial, and fineness marks all its details in design and workmanship. Among the attractive features, the eye at once notices the fine base and its inscription use, the receding panels which bear the emblem of victory and the family names, as well as the dignified moldings which finish the memorial. In the Schroder tribute there is presented a modern treatment of the Grecian memorial style which is most effective in its tall central tablet and its low screenlike arms. Very thoughtful interpretation and careful execution are evident in the treatment of the small niche in which the artist has delicately wrought a scene of grief. The classic moldings which grace the design are also beautiful.







Elaborate design is not at all essential to the excellence of a memorial seat. Simplicity is one of its chief characteristics.

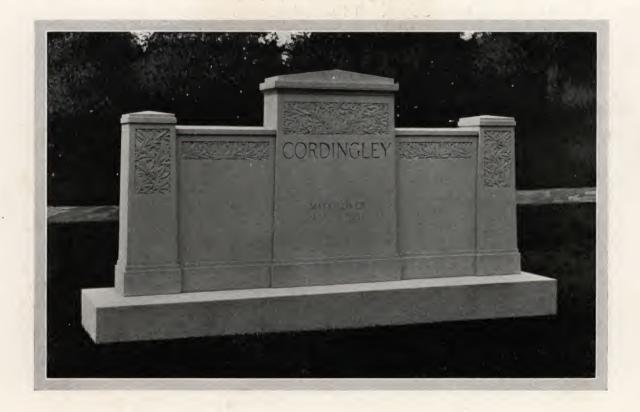






The depth of its religious import,
the ancient atmosphere clinging about it
and the sculptured symbolism enriching it give this beautiful cross
a strong appeal.





THE Cannon memorial is a singularly successful example of the triptych form of monument. These are classed as exedrae when used in connection with a seat. The simple tablet here illustrated owes its charm to a perfect proportion of outline and a true balance in the related parts. The carving is limited but is well chosen and clean cut and so gives much value to the combination. It is fortunately well supported by a quiet and ample background of shrubs. It holds the attention of the observer as a complete picture at once reserved and chaste.

Decoration has been quite extensively used on the Potter memorial, no portion being without some symbolic embellishment. Contrasted with this the small and very delicately wrought inscription work seems rather unusual. This treatment is, however, characteristic of many New England monuments.





THEREVER the eye rests in studying the Bedford screen memorial there is conscious satisfaction. The refinement of its lines and decoration however culminates in the beautiful modern conception of the cross which is lifted up on its tablet portion as upon an altar. I Alpha and Omega and interlaced ornaments symbolic of eternity furnish appropriate enrichment for this admirable work. Great strength and dignity mark the Ruff memorial in its contour and in each detail of its handling. The height of the wing parts, the simplicity of the decorative moldings, the variation given to the base lines, all these enter into the hold which this tribute takes on the aesthetic sense. Especially beautiful is the Latin cross which centers the design. Against a finely tooled background, in the midst of resurrection lilies, the sacred emblem appears in all its sovereign authority.

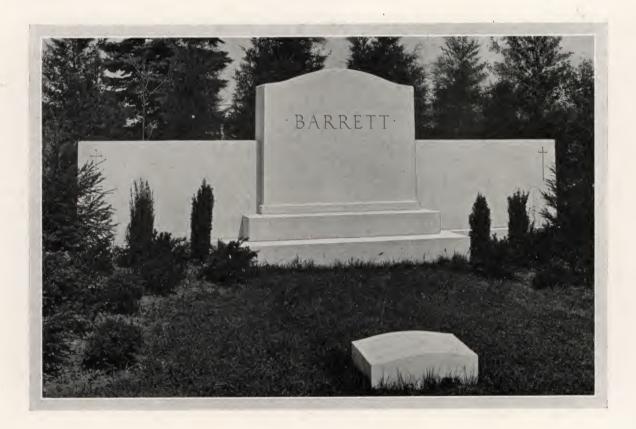






Beauty and utility are not more strongly expressed in this unusual drinking fountain than the urge to serve dumb animals as well as human beings.



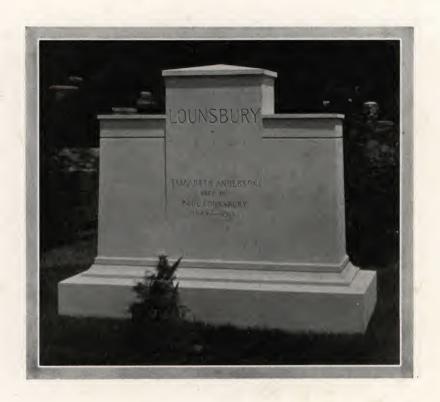


HE tablet lends itself so well to various modifications and developments that it is the theme of a great numdistinctive memorials. form which has been received into high favor during recent years is presented in the accompanying illustrations. Each is characterized by a dignity and a simplicity that at once make the memorial commendable, and with the feeling of quiet reserve and the suggestion of privacy given in the armlike projections the works merit consideration. In the Grimwood memorial one is reminded of the roadside shrines of very long ago and though the treatment is of course wholly modern, the beautiful cross in its recessed panel and the handling of the base of the tribute accurately symbolize a consecrated place and the steps of approach to it.





MODERN development of the tablet memorial and one which has been growing in favor during recent years is well illustrated in the Lounsbury and the Doig tributes. shows a fine central portion which even without the addition of side or wing parts would make an attractive monument but to which, however, these features give new effectiveness in the increased width which they furnish and the sense of support and aid which they naturally suggest. I Plain moldings supply the only note of decoration for the Lounsbury tablet but for the taste that prefers more elaborate ornamentation the Doig memorial offers laurel, symbolic of glory, an urn, rosettes and strings of pendent bells.





HE Hodgson memorial composition is characterized by rare beauty its architectural and decorative features and in the exquisite plantings massed around the monument accompanying bench. and its easy, natural, unstudied quality belongs to this green background that makes it especially charming. ¶ A very unique base has been provided for the tablet and its companion urns which is well proportioned and wholly adequate. Analysis of the tablet itself point by point shows only reasons for commendation. The slightly raised name panel, gradually becoming more defined as it extends upward, carries the family name in incised Roman letters, and the narrow panel left at each side of the die seems to have been prepared expressly for the emblem of victory which enriches it. The scroll arrangement with its artistic acanthus leaves and its fine rosettes makes an attractive finish for the tablet.





THE flower vase is constantly growing in favor as a decorative motif in memorial art and new ways are continually being devised of working it into designs. In both the Geyer and the MacDiarmid memorials charming use has been made of the urn. The general simplicity and directness of the Geyer tablet are emphasized in the receptacles for shrubs which are an attractive part of the composition, and a most interesting provision has been made in the very heart of the memorial for vines and flowers. All about the MacDiarmid tablet clings an atmosphere of far off times and places. The old fashioned flowers that border its base, the simple blossoms seen in its comfortable looking urns and the roses of undying love carved about the cross in its unique setting on the polished die-all these seem somehow to suggest unusual fineness and well-being.

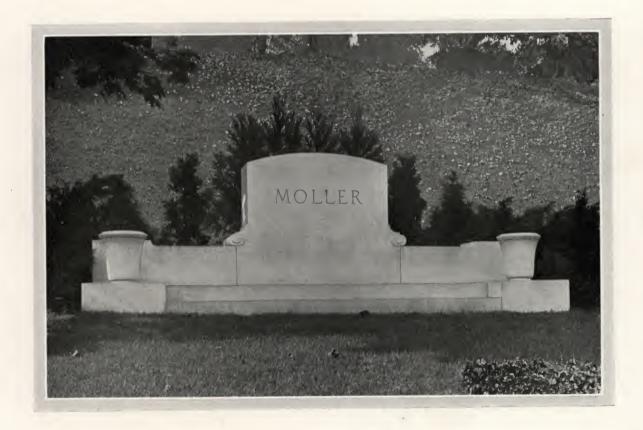




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HIS wide tablet with its two well-proportioned platforms is at once recognized as more than ordinarily fine, and point by point it successfully meets analysis. The second offers just the right place for the ornamental urns, so attractive a feature in the plan. Light but effective decoration has been applied to the die in the wreath of laurel leaves bound with ribbon and thus symbolizing union and strength and in the inverted torches emblematic of death. The note of glory is repeated in greater distinctness in the border of the large, attractive urns. The whole memorial scheme is beautiful, full of harmony and satisfying. I The simplicity and sweep of line noted in the Moller screen at once win it a place of regard, and besides the flower receptacles which add their charm to the work, the plantings must be mentioned as a feature of the composition.





HERE are at least two distinct reasons for the growing popularity of the vase in memorial design—the high quality of its symbolism and the wide range of form and decoration to which it readily leads itself; and whether it is used alone or as part of a composition its place is assured. In both the Bautz and the Hill tributes the urn is an important feature. Besides those qualities that make each memorial admirable, the Hill monument suggests classic influence in its cap which resembles the roof of an ancient temple, and in the Greek fret which furnishes the decoration. The touch of this ornamental pattern which is seen on the markers is a reminder of how important it is that the marker should harmonize with the rest of the design.

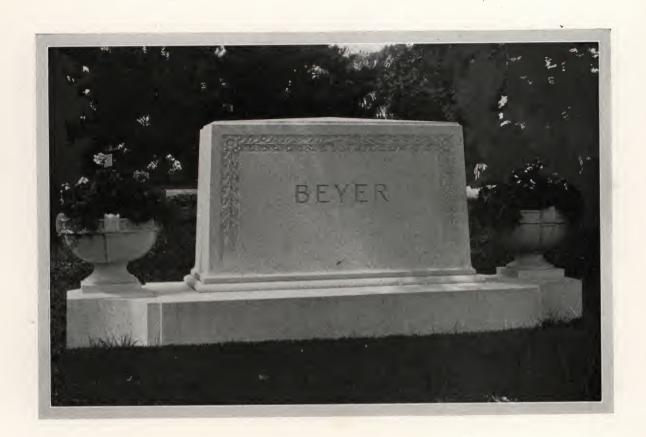




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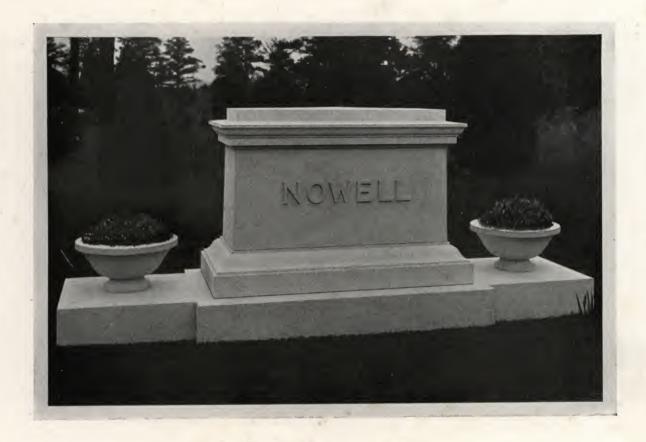


This soldier marker beautified
by the dignified bronze tablet harmonizes
fully with the thought of victory
expressed by the laurel decorating the memorial.





HE flower vase which is being given such prominence in recent memorial work is one of the distinctive features of the fine Nowell tribute. Great dignity marks simple design and strength is pressed in its every detail—the base treatment, the plain moldings which adorn it and the raised block letters of its name Modern design continually presents new memorial forms made sometimes by developing an old style, then again by combining elements from several established types. In the Yeatman memorial the central part is built along tablet lines, while the outreaching side portions suggest the exedra idea though no definite seat is provided in the plan. The die shows interesting treatment in the receding name panel with its simple conventional decoration and its raised lettering, while the platform follows the general contour of what it supports and has an attractive extension in front for the urn.

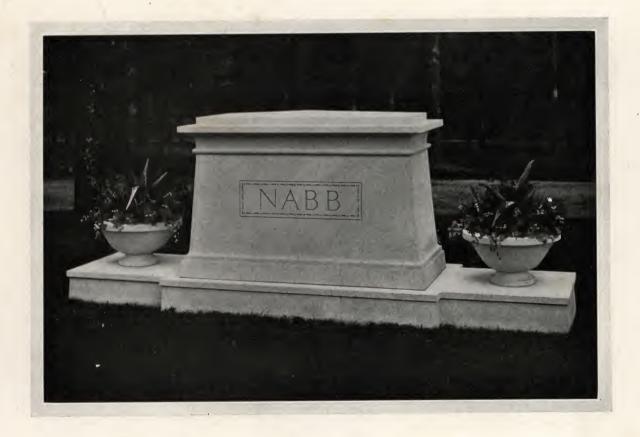






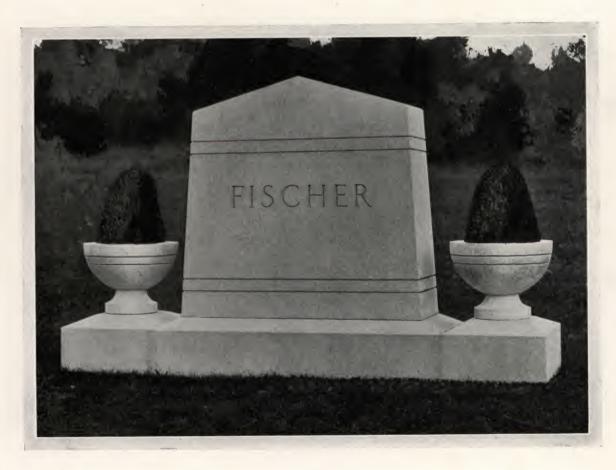
These well-shaped and carefully filled urns stand at the entrance to a mausoleum and effectively grace its approach.





NE has only to imagine the modern cemetery stripped of all its vases and urns to realize how absolutely indispensable is the part they play in the monumental art of our day. Besides the way in which the flower receptacle meets deep individual needs its adaptability is so great and the variation it produces in the cemetery landscape is so marked that the modern designer is turning much of his attention upon its construction, and greater beauty of line and use is constantly being developed. I Flowers and small shrubs and vines are very rich in symbolic meaning, and whether they give pleasure simply because they furnish such evident proof of life, or because some special significance attaches to them, they seem a very natural memorial tribute.





[115]

THE Rice tablet is a memorial of such superior merit that one is conscious of a quick breath of wonder and pleasure as he looks at it. Its height makes it quite imposing but almost before that impression is thoroughly felt, there arises the thought of how many long quiet hours have entered into the task of its decoration, so that in the presence of the big, patient work both exaltation and humility are born. I Classic ideals are evident in all the ornamentation of this exquisite tribute. Like a border of choice gems the guilloche molding and the finishing bead and reel frame the distinctive name panel, and every smallest detail is carved with such skill that it seems like an act of consecration. No Greek motif was regarded as more important or more beautiful than the anthemion and it is here used to give a last graceful touch to the cap of the memorial.



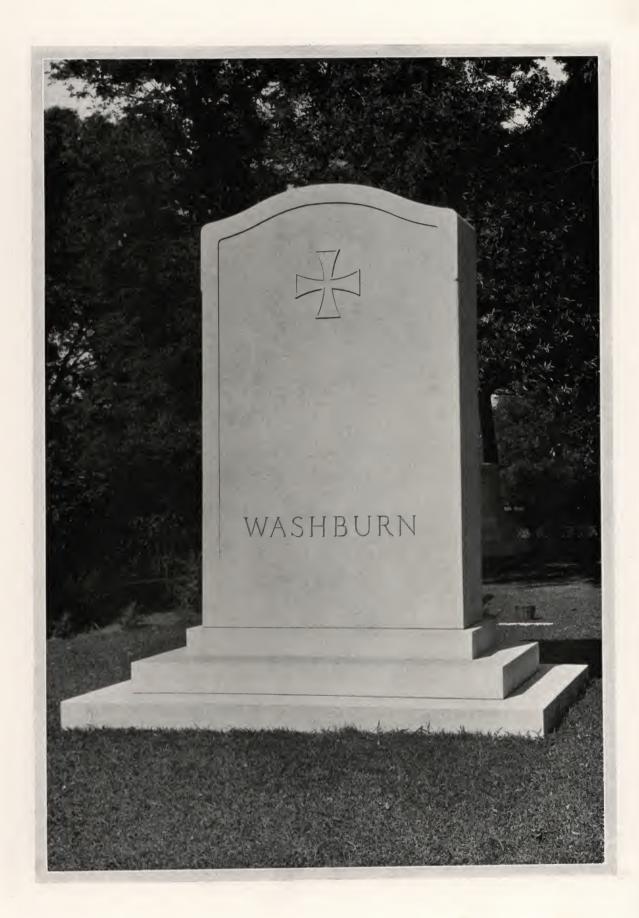
RANDEUR of scale and a scholarly rendering of beautiful detail are the outstanding qualities of this imposing architectural tablet. The low widesweeping platforms largely contribute to the impressive stateliness of the memorial. The rather massive tablet is a departure from the more common slab-like treatment and it may be said that the experiment is here successful because the result is complementary to the desired effect of weight, strength and immutability. A noteworthy feature of the work is the restrained projection of the cornice which protrudes less, on this lofty tablet, than it does on many low sarcophagi. This refinement of projections is a notable tendency in present day architectural design. Rigid adherence to the Vignolian orders has led many designers to unhappy effects, particularly in the cornice treatment. A wide, over-hanging cornice invariably interrupts the continuity of lines and planes which is so essential in achieving unity and strength. The Evans memorial was designed by an artist obviously schooled in the refinements of architectural design.



N the Sipe memorial, the architect has expressed with vigor that fusion of grace, grandeur, richness and inspiring beauty which have earned for the Gothic style an unrivalled position as the instrument of spiritual appeal in architectural design. He has caught that quality of efflorescence that is so essentially a feature of the Gothic. There is a commanding strength and virility of values in this imposing tablet, withal, the artist has retained a singular grace and loveliness of line and detail. The richly profiled moldings admirably serve, as they should in this style, to afford a contrast to the predominant verticality of the composition. To effect a transition, from the chamfered cap-stone and tablet to the arris of plinth-mould and base, the artist has resourcefully employed a richly carved crocket. The dominant feature of the tablet proper is a superbly proportioned panel, enriched with a continuous border of 16th century Romanesque source. The frieze is boldly decorated with a naturalistic and significant vine motif, borrowed from a Gothic cathedral in France, of the same period.

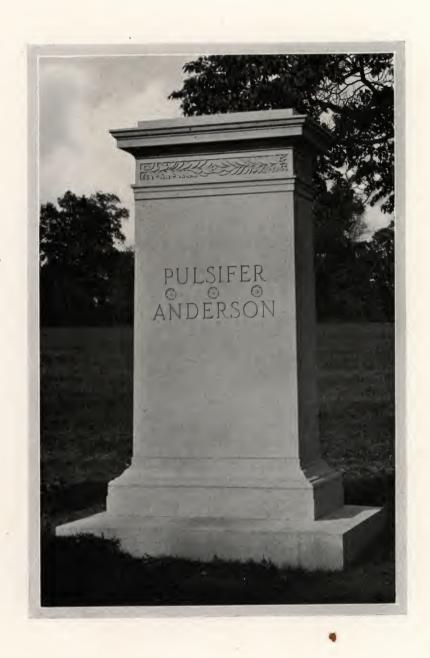


NE of the most chaste designs which monumental skill can provide is found in the Washburn tablet. From the uncompromising lines with which it leaves the ground, to the gentle curves that complete it, the memorial is satisfying. It seems quite natural to think of the three steps which constitute its fine base as representing faith, hope and charity, or perhaps the Trinity, but in any event they suggest an ascent to the ideals for which the work The incised panel which stands. begins faintly at the bottom of the die and becomes heavier as it nears the top tends to emphasize the meaning of the cross and to bring values into prominence. simple raised outline of the Greek form used here is very effective, and the name developed in Roman incised letters, shows taste and skill.





Only the physical has finished its task. The inner sight has opened on endless vistas of exalted opportunity and never-failing service. What if this tool does lie idle in relaxed hands?





In this beautiful scene in Spring
Grove Cemetery one is made to feel the
power of open spaces and great trees
in true memorial expression.





Refinement and aspiration have stamped themselves indelibly upon the contour and decoration of this tall memorial tribute erected to John Hancock, one of the signers of the Declaration of Independence.



HEREVER the attention centers on the beautiful Hotchkiss-Potter tablet its strength compels recognition. Its two splendid bases in their general size and compactness suggest great power to endure, and the second base is artistically used for the two names developed in Roman letters and effectively separated by a small Greek cross. Pilasters have been very successfully introduced into the design and serve as re-enforcements to the already fine work. The arch which has been fashioned in the space between the pilasters has clinging around it the atmosphere of Roman triumphs, and symbolizes in a very vivid way the victory of spirit over all lesser things. In harmony with its main lines the tablet is finished by a simple frieze, cornice and cap stone.



EFINEMENT is impressed upon each detail of the Park memorial. In harmony with the somewhat slender effect conveyed by the tablet itself the design begins with a light base. Upon this there is placed the second base which bears the family name in raised Gothic letters. The lines of the memorial are very graceful, and so strongly does its finishing arch suggest the Gothic that the work expresses the uplift and aspiration characteristic of that type. All the enrichment is gathered at the top of the tablet and is very beautiful. The Latin cross rising as if from a cloud is effectively surrounded by lilies filled with messages of purity and of the resurrection. Boss-like ornaments have been fashioned from the acathus leaf and these furnish an unusual note in the decorative treatment. Small incised Roman letters are pleasingly employed in the inscription work.



ISTINCTION is written all over the splendid Horton memorial. Any work which grows up directly from the ground seems to possess an inherent strength but in this fine example of monumental art the pilasters so effectively incorporated into the design add greatly to the apparent power to withstand. The Latin cross and the lilies of the resurrection which have been so happily fitted into the halo both are truly beautiful, and the prominence given to the lilies emphasizes the dominance of new life over pain. The name in raised black letters is in excellent taste, and the Masonic emblem used on the pilasters shows how attractively symbols of this kind can be employed as memorial decoration. Character and individuality mark the clear conception and the skilful execution shown in this dignified tablet.



FTER the first quick recognition of the strength of the Westerburg design, its special features of enrichment center the thought. The cross formed by a ribbon arrangement and surrounded by a wreath of laurel furnishes an unusual decoration full of spiritual feeling. Character is expressed also in the rosettes ornamenting the frieze of the pilasters, and finishing the work is the very popular Scipio cap so adapted to every form of memorial and so pleasing because of its graceful curves. One can imagine many different types of lettering that might have been chosen for the name but none could have been more effective than the finely incised classic Roman letters which were selected.





Colonial lines in themselves
are always distinctive, and to these the
designer has effectively added the
message of the Cross Potent
and of the lily.



OW strange it is that with a seemingly incessant flow of productivity in all the divers fields of art, there seems to come but now and then a work which truly stands apart, distinguished from the aggregate. And still more strange it is that these comparatively few noteworthy examples are rarely the products of a studied effort to achieve originality. Indeed, more often than not, the artist has taken a familiar theme and with telling simplicity and directness of treatment, he has achieved a work of genuine distinction. The erect tablet here illustrated deserves a place among the noteworthy contributions to the art of the monument in recent years. The rectangular slab which forms the tablet proper is altogether appealing in proportions; the decorative frame or border is utterly exquisite in detail and the relation of base to tablet is admirable. The beautiful Renaissance arabesque decoration suggests the preferability of structural as against applied ornament.

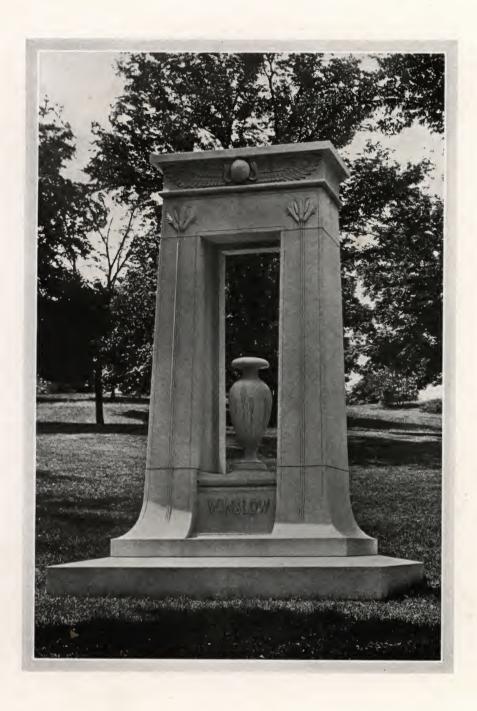




Symbolic of her work a manuscript
roll and a quill enrich the fine Greek stele
which marks the grave of Louisa May
Alcott in Sleepy Hollow Cemetery,
Concord, Massachusetts.



OT only admirers of Egyptian decoration but all those who take pleasure in variety will pause attentively before the Winslow memorial. The excellence of its proportions, the simple directness of its ornamentation as well as the unique place provided for the graceful vase, each of these in its turn merits commendation. The long stem lines of the lotus are very effective and the winged disk which enriches the cornice is symbolic of needed light and power and protection.

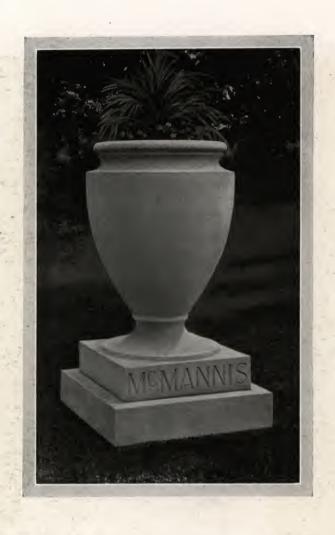




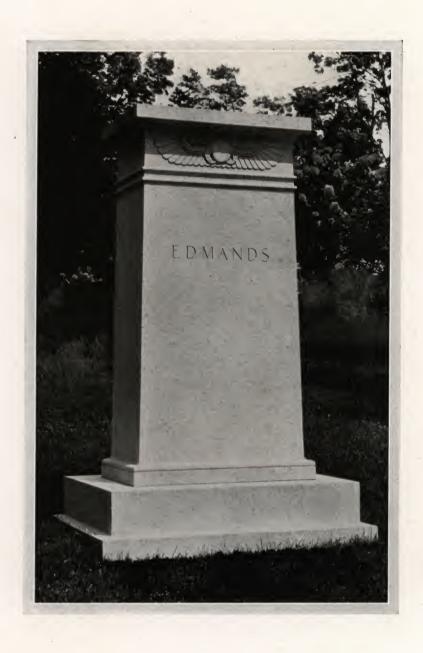
This stilly spot in

Spring Grove, Cincinnati, shows
the perpetual lure of fringy
trees, running water and
mats of green.





Tall memorial vases give variety to the cemetery landscape and furnish liberal opportunity for the use of skill in their planting.



HE Doric column has for years been successfully used for colonnades, porticos and entrances to mausoleums and it is acknowledged to be one of the most popular of the column forms, but though it has proved itself to be well fitted to modern methods of thought and design it has seldom been associated with small memorials. The simplicity of the Doric order however, and its unusual adaptability have led American designers to use it in many new and very pleasing ways. I To have been able to successfully reduce the Doric column to the dimensions shown in the Betts memorial is an achievement to which the designer has added the last touch of distinction in the wonderful treatment he has given the conventionalized laurel leaf. The Robins tribute shows a type that has come into marked favor, that of the large tablet protected by a cap upheld by study Doric columns.





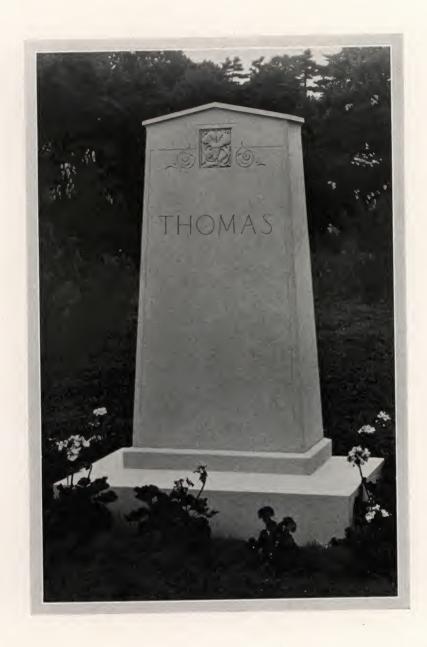


A flower-bed of exceptional beauty and emblematic power is shown in this great multi-colored cross of numberless small, skilfully arranged cactus plants.





"There 's pansies—
they 're for thoughts."



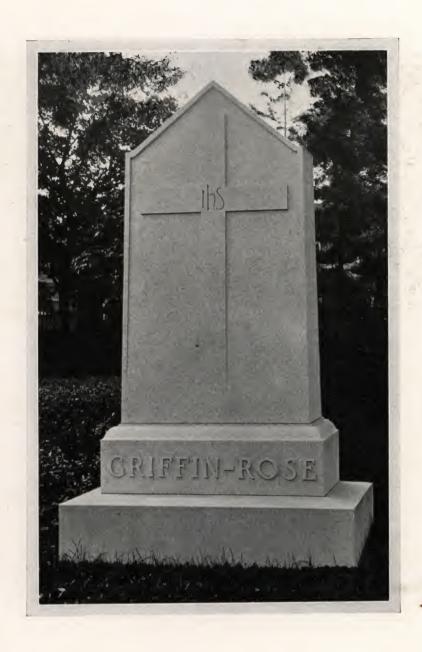


Neither the eye
nor the mind ever tires of
the thoughtfully filled
flower receptacle.





Long, long ago a good land was deemed to be one "of brooks of water, of fountains and depths." May not fountains have a measure of influence in fashioning men as well as producing fruits of the soil?



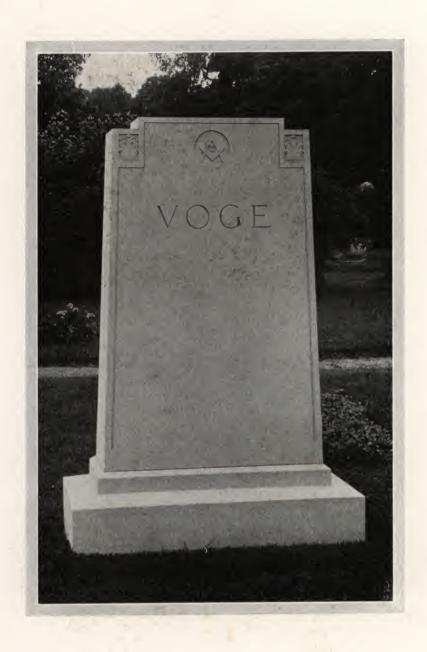


The drinking fountain memorial has the joy of continually offering that "cup of cold water."



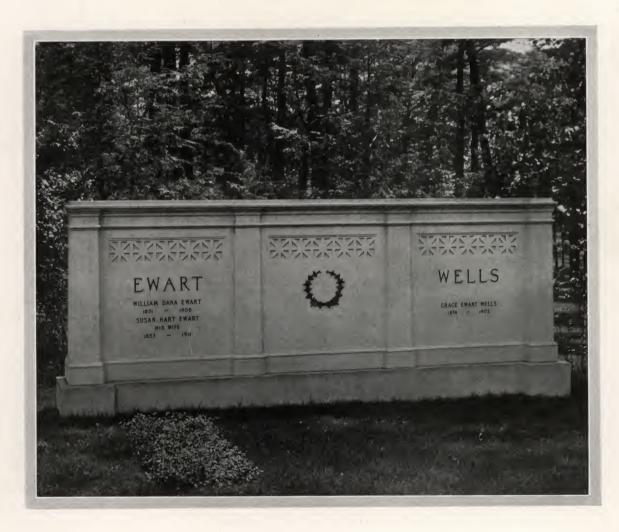


Just a bowl of tender, close packed memories.



CCASIONALLY the memorial designer fashions a product of great excellence which at the same time is decidedly unique. In this classification one might place the Druhmel companion tablets so effectively united by the long low flower receptacle which also offers an appropriate place for the family name. Nicely incised in rather large Roman letters this has become a feature in the design. It is doubtful if a more beautiful decoration could have been selected than the wreath of laurel with its message of memory and of glory. The Ewart-Wells memorial screen shows many points of merit. Its long stretch is restfully broken by the distribution of pilasters which thus form inscription panels for the names and the decoration. The Greek cross and the St. Andrew's cross united in the well-known lattice pattern furnish most charming decoration for this distinctive memorial and the application of bronze gives a very pleasing contrast.







This memorial composition shows unusual charm in its conception and in the graceful, unstudied air provided in its landscape treatment.

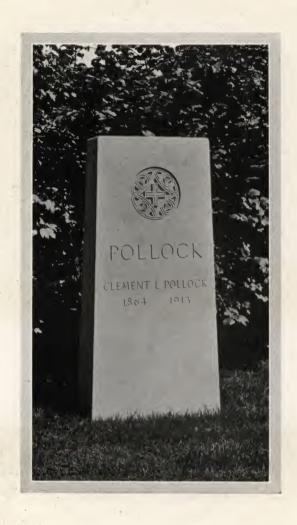




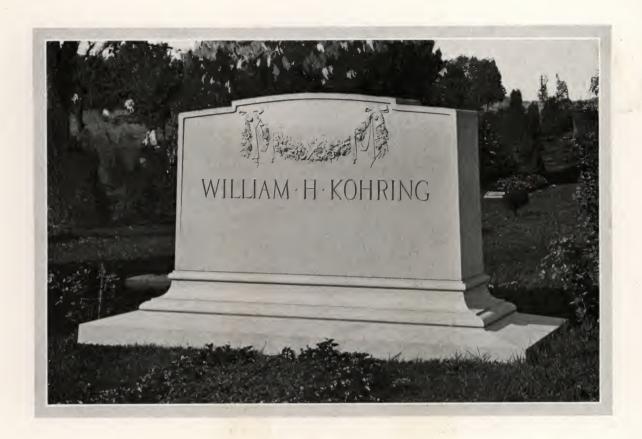
O low and so broad is the distinctive Farnsworth memorial that it gives one the feeling of a wall of protection, while the treatment of the base also makes one appreciate the unusual width of the tablet. As though arching just to receive the sacred emblem into its care the top of the memorial curves gently upward at the center over an ancient form of the Greek cross cut in low relief. The classic egg and dart molding proves most effective embellishment, and the name in its very length harmonizing well with the shape of the monument is developed in finely executed round letters. The Heartwell tablet is exquisite. Just above the ground-line it is cut with such delicacy that soft clouds are easily suggested on its surface and out from thsee rises the Celtic cross, an ensign of victory, as Constantine saw it in his vision. The letters also are part of this memorial unity whose lines are like arrested motion.

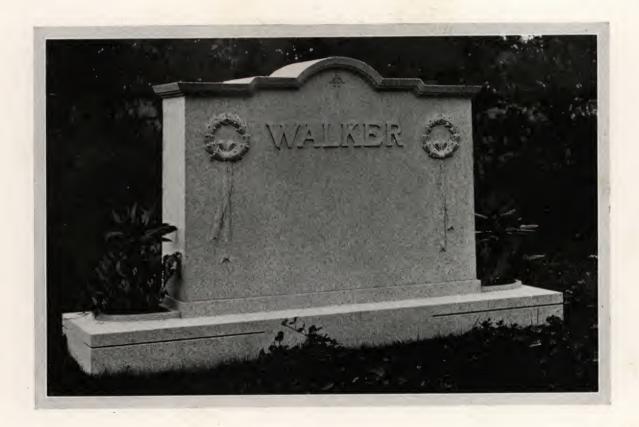






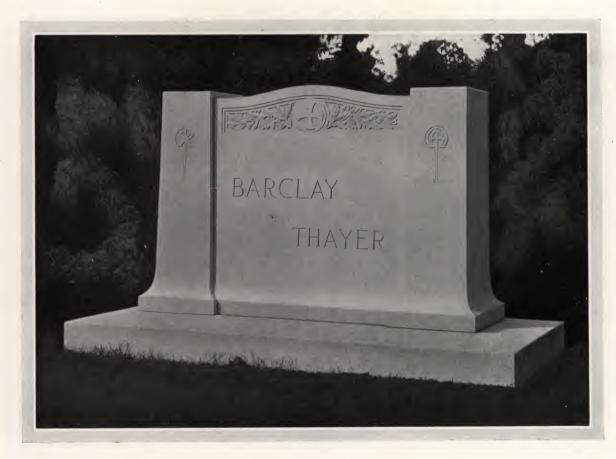
In looking at this carefully fashioned tablet with its significant motif of decoration one is conscious of distinct pleasure.





THE Mead tribute is a praiseworthy example of wide tablet designing. Its proportions are excellent the simplicity and dignity which characterize the work stamp it as an artistic product. The name in plain raised letters, the panel in which it is set, the exquisite flower and leaf decorations and the upturned wreaths of laurel are all attractive. ¶ Strong and fine truly express the qualities of the Barclay-Thayer memorial. It is rich in religious symbolism, the Chrisma and the Alpha and Omega with the Latin cross being employed in the scheme of decoration besides that interesting form of the Greek cross worn by an Assyrian king in the worship of his god over 800 years before Christ. The panel containing this interesting symbol together with the sprays of laurel typifying glory, is beautiful, and further charm is found in the position of the family names incised in Roman letters.







LOVE AND LIGHT

There are many kinds of love, as many kinds of light,

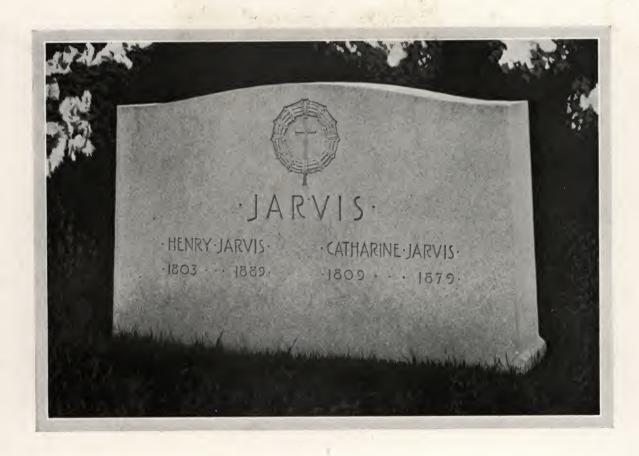
And every kind of love makes a glory in the night.

There is love that stirs the heart, and love that gives it rest,

But the love that leads life upward is the noblest and the best.

-Henry Van Dyke





THE predominance of right angles is perhaps one of the first things that attracts attention in the Pittman tablet. Its large base and its modest ornamentation show it to be a thoroughly modern product. The many names which the face of the die bears, also the quotation, in small Roman letters, seem almost like decoration, the only definite touch of which however is found in the spray of laurel leaves on the partly built in pilasters. The shape of the top and the raised panel following its outline are very pleasing. I Again in the McClement tablet the ample base indicates the modern tendency, and in the treatment of the sides and top of the memorial the quality of endurance has received marked emphasis. Gothic influence is felt in the name and the ornamental handling of the receding name panel.







This flower container shows distinct individuality and the growing things which it holds are as unusual as the memorial itself.

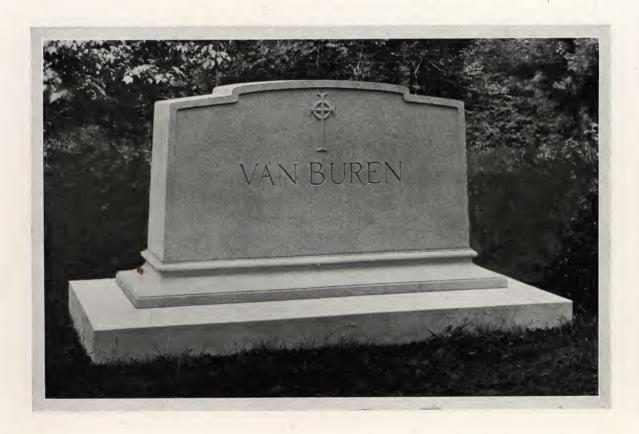




THE carefully selected decoration in the Betz-Balz memorial is quite different from the rich ornamentation seen on classic models:

Balance is unusually marked in this distinctive tablet, the names in their similarity and length, and the palms in their sentinel uprightness making this quality very impressive. Pleasing variety is given by the treatment of the top of the memorial and the small Greek cross and the incised points, though without prominence, are well used. After the first general feeling of appreciation for all the excellent points shown in the Van Buren memorial one becomes especially conscious of the superior treatment of the face of the die, and of the exceptionally fine cross which is used to embellish it. Strong, vital, direct are words that spring to the lips in description of the distinctive name panel, while the churchly cross dominating the memorial positively rivets the attention on the might of its meaning and its appeal.







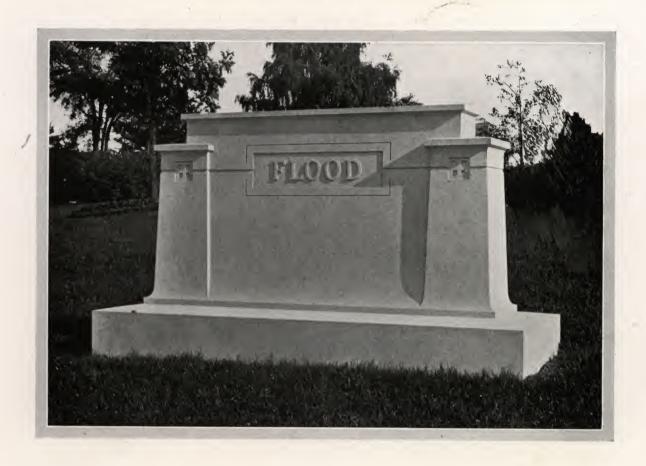
In this fragment from
Woodlawn, New York, landscape artistry
has joined with sculptural finish in
producing a scene of beauty.





NY number of personal tastes must be provided for in the designing of memorials and in trying to meet all the insistent demands the monumental artist produces a great variety of designs. I To many the low broad tablet presented in the Frederick W. Humble memorial will seem idealits strong base, its simple enriching scrolls, its name in carefully incised Roman letters and its parallel line decoration will be completely satisfying. Then there will be others who prefer a tribute of greater height and compactness. Some of these will admire the Flood memorial which certain shows massive quality secured largely by the way the terminal posts are built into the tablet. The incised panel with its bordering line, the name in raised block letters and the narrow groove which connects the decorative features are all points of interest. The Cross Potent, the emblem of one who trusts in the power of the cross, has been given effective use.







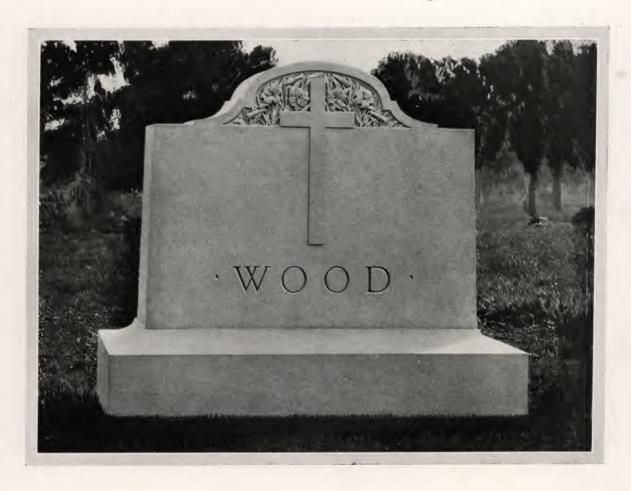
This beautiful view in Forest
Hills, Boston, shows the charm of a
winding road, old trees and
masses of bloom.





HE Stevens memorial presents a satisfying fineness in line and decoration, and it is evident that each detail has been worked out with sincerity as well as skill. I Scrolls have been a favorite type of embellishment for years. In their graceful convolutions there always lurks the suggestion of an exquisite cap of an Ionic columnperhaps too the thought of some very perfect and secret meaning hidden in the heart of the compact roll. The name treatment gives also the effect of an ornament, each incised letter and each carefully wrought rosette adding its own note of enrichment to this pleasing memorial. I Not only excellence in proportion and contour but decorative handling as well makes the Wood tablet distinctive. The beautiful setting of resurrection lilies provided for the upper arms of the cross and the fine Roman letters chosen for the incised name are very attractive features.

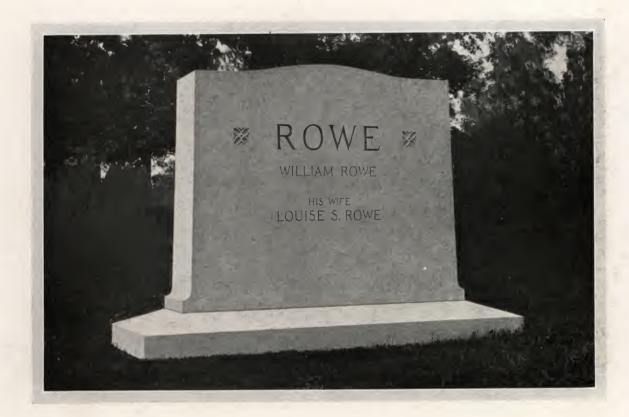


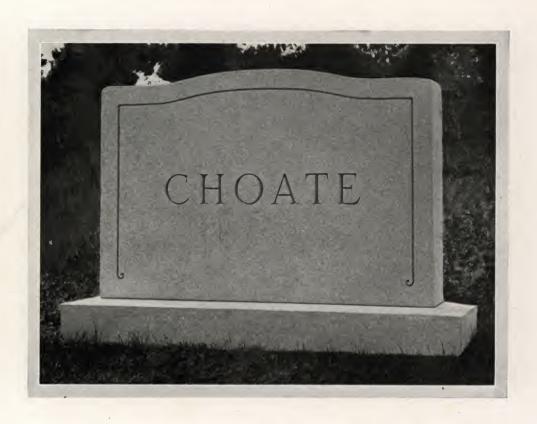








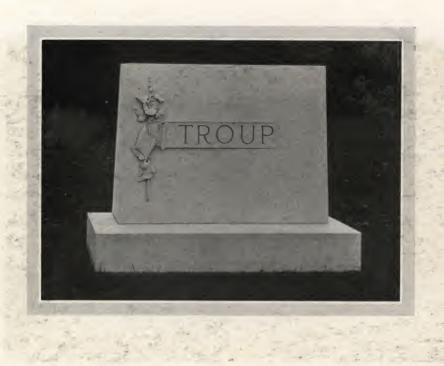






















THE POLISHED MEMORIAL



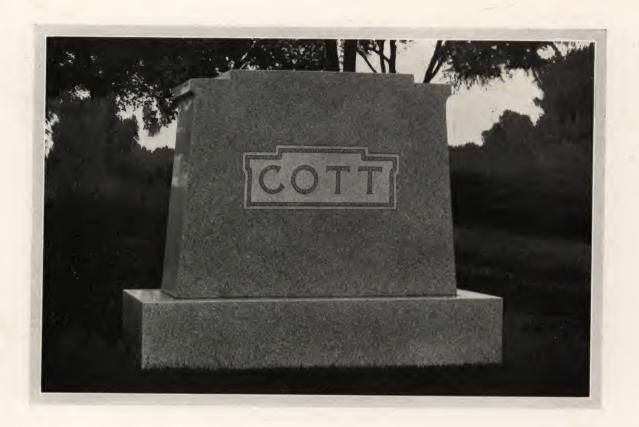




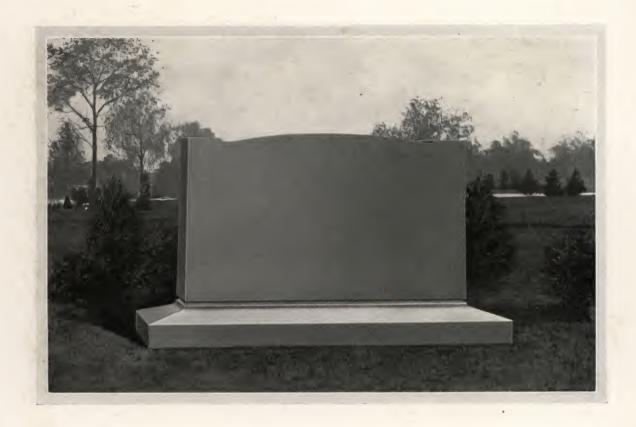


















SIZES FOR ILLUSTRATIONS

ABBOTT 1-3-0 x 1-0 x 0-10 D-2-3 x 0-9 x 3-8 ADAMS $1 - 7 - 8 \times 3 - 8 \times 0 - 10$ D-5-9 x 1-9 x 3-0 AHLHEIM 1-6-0 x 2-8 x 1-0 D-4-8 x 1-5 x 3-0 ALLGOOD 1—8-0 x 4-0 x 1-0 D—6-6 x 2-6 x 3-1 1—6-3 x 1-5 x 1-2 D—5-5 x 1-0 x 2-11½ ANDERSON 1—8-0 x 2-4 x 0-8 2—7-6 x 1-10 x 0-4 D—6-2 x 1-10 x 3-2 BACON High side— $5-0 \times 1-0 \times 4-4$ Low side— $5-0 \times 1-0 \times 3-0$ Across front-14-0 BARCLAY-THAYER $-7-4 \times 3-4 \times 1-0$ D-6-0 x 2-0 x 3-6 BARKER 1—6-6 x 2-0 x 1-1 D—5-5 x 0-10½ x 4-6 16-0 x 2-8 at center 6-0 high at center BAUTZ 1—8-0 x 2-6 x 1-3 D—4-6 x 1-8 x 3-3 Vase-1-8 x 1-4 BAYLIS Across front-14-0 High in center-3-11 BEDFORD 1—10-7 x 1-6 x 0-6 Across front—9-11 x 0-10 x 3-6 Center tablet 4-6—cross 2-3 BENNETT 1—9-6 x 5-4 x 1-0 2—7-6 x 3-4 x 0-8 D—6-6 x 2-4 x 2-0 $C-6-11 \times 2-9 \times 0-8$ First and second base in one piece 1—6-6 x 3-6 x 1-0 D—5-0 x 2-0 x 3-0 BETTS 1—8-2 x 3-2 x 0-10 2—7-2 x 2-2 x 0-11 D—6-0 x 1-0 x 4-1 Col—1-0 x 2-8 high BETZ-BALZ 1—8-0 x 2-9 x 1-2 D—6-7 x 1-4 x 4-0 BEYER 1—9-6 x 3-7 x 1-2 D—5-0 x 2-0 x 3-0 Vase-1-10 over all diameter BEYER 2-1 x 1-1 x 0-10

BORNEMANN

8-8 x 1-4 x 6-0 to top cross

BORNEMANN—Continued Cross—1-11 high Arms—1-5 BREWSTER 1-12-6 x 8-10 x 0-8 D-8-6 x 3-10 x 4-1 BROOKFIELD 1—5-0 x 2-2 x 1-0 D—4-0 x 1-2 x 3-1 BROOKS 1-10-6 x 4-6 x 1-2 Bases in one piece D-5-8 x 1-4 x 4-1 Vase-1-3 high 1-3 wide 12-0 x 6-10 x 1-2 9-8 x 4-5 x 1-0 8-1 x 3-0 x 3-8 BURTON 1—10-0 x 6-0 x 1-0 2—8-0 x 4-0 x 1-1 D-6-9 x 2-9 x 3-6 CANNON 8-0 x 2-9 x 1-0 6-3 x 1-3 x 4-6 3-2 x 1-6 x 1-0 1—6-10 x 2-3 x 1-1 D—5-6 x 1-2 x 3-0 CHAMPION 1—9-0 x 4-4 x 1-0 D—7-0 x 2-4 x 2-8 C—7-2 x 2-7 x 0-9 CHOATE 4-6 x 1-1 x 0-8 3-10 x 0-7 x 2-6 CLARK 1—6-8 x 3-6 x 1-0 D—5-0 x 1-10 x 3-1 CLAUSS 1—5-6 x 2-5 x 1-0 D—4-6 x 1-5 x 3-4 CLAWSON 2-7 x 1-11 x 0-9 Vase Base—2-2 x 1-6 x 1-6 Vase Bowl—2-10 x 2-1 CLEGG Base across front 15-0 x 1-8 x 0-11 Side piece— $6-0 \times 1-4 \times 3-3$ Die-3-9 x 1-6 x 7-0 1—6-0 x 2-0 x 1-1 D—5-3 x 1-3 x 2-10 COMER $1 - 8 - 3 \times 4 - 10 \times 1 - 0$ 2—6-10 x 3-3 x 0-10 D—6-2 x 2-7 x 1-9 C—6-7 x 3-0 x 1-0 COOPER 1—8-0 x 2-0 x 1-2 2—6-8 x 1-4 x 2-0 Die-2-8 x 1-0 x 4-4 CORDINGLEY 1—9-0 x 2-0 x 1-1 D—8-0 x 1-0 x 4-1 COTT -5-0 x 1-10 x 1-2 D-4-0 x 1-2 x 3-0

CRAIG 1—5-0 x 1-8 x 0-10 D—4-0 x 0-10 x 3-0 DAVENPORT 6-6 x 3-0 x 3-6 Across front—22-0 High in center-8-0 DIETERICH 10-0 x 5-5 x 1-0 7-8 x 3-4 x 1-1 6-9 x 2-5 x 2-0 7-6 x 3-1 x 1-0 DOIG 6-9 x 1-8 x 0-8 5-9 x 0-8 x 5-0 DOODY 1—4-0 x 2-5 x 0-10 2—3-0 x 1-5 x 0-6 D—2-10 x 1-3 x 4-11 Die—5-1 x 1-0 x 3-1 at each end Center—3-8 x 1-6 x 1-0 **DURYEA-JONES** 1—9-1 x 2-5 x 1-3 D—7-8 x 1-2 x 2-3 Ends—2-3 **EDMANDS** 1—4-9 x 3-3 x 1-2 D—3-3 x 1-9 x 6-0 EGINTON 10-0 x 5-4 x 1-0 $7-8 \times 3-0 \times 0-10$ 6-11 x 2-3 x 2-8 $1 - 7 - 0 \times 3 - 6 \times 1 - 0$ D-5-6 x 2-0 x 3-2 **EVANS** 1-13-11 x 11-5 x 0-11 cut in one piece 5-7½ x 3-1½ x 0-10 C—6-5 x 3-11 x 1-9½ **EWART-WELLS** 15-0 x 1-8 x 0-11 14-6 x 1-4 x 4-10 FARNSWORTH 11-0 x 1-4 x 4-8 FERGUSON 1-9-0 x 2-8 x 1-4 D-6-9 x 1-1 x 3-6 FISCHER 1—9-0 x 1-8 x 1-2 D—5-6 x 1-0 x 5-0 FLITCROFT 1—5-7 x 2-10 x 1-0 D—4-4 x 1-6 x 2-10 FLOOD 9-0 x 3-0 x 1-1 7-7 x 1-7 x 4-0 FRAENCKEL 11-0 x 3-6 x 7-6 total height FULLER—Page 35 1—8-11 x 4-6 x 0-10 2—7-0 x 2-6 x 0-5 $D-6-4 \times 1-10 \times 3-10$ First and second base one piece

FULLER—Page 27 HIRD LANDAU 1—10-3 x 5-8 x 0-10 D—8-10 x 4-3 x 2-10 C—9-6 x 4-11 x 0-8 Base in front of die-5-0 x 1-2 Across front—11-0 Sides—4-3 x 1-7 high x 0-10 thick x 0-6 Base across front-12-0 x 1-0 Die-3-0 x 6-0 Sides—3-2 high Die—3-1 x 7-6 LANG 1—10-0 x 6-0 x 1-0 2—7-9 x 3-10 x 1-0 D—6-9 x 2-9 x 3-5 5-8 x 3-6 x 1-3 HODGSON 4-5 x 2-1 x 1-5 1—9-1 x 3-8 x 1-0 D—3-11 x 1-8 x 7-0 3-10 x 1-6 x 6-10 GALLAGHER LATCHER Urn-1-5 x 1-5 x 1-8 x 2-0 across 6-0 x 0-11 x 3-4 $1 - 8 - 0 \times 4 - 0 \times 1 - 0$ 2-5-8 x 2-1 x 1-5 GARRITT HORTON D-4-8 x 1-6 x 8-4 1-13-0 x 4-0 x 10-0 from ground Cols—6-0 high Side wings—5-4 Cap—5-6 x 3-6 x 2-4 from top 3-9 x 1-3 x 7-8 LECOMPTE HOTCHKISS-POTTER 1—6-4 x 2-5 x 1-0 D—5-0 x 1-0 x 2-8 6-1 x 4-0 x 1-2 4-9 x 2-9 x 1-0 4-3 x 2-3 x 5-0 plinth LINDSEY GEYER 1—12-0 x 6-3 x 1-3 2—9-3 x 3-6 x 2-3 C—9-7 x 3-10 x 1-0 4-7 x 2-8 x 2-0 4-4 x 1-11 x 1-0 3-0 x 1-0 x 5-6 HOUSE 10-0 x 6-0 x 1-6 6-10 x 3-5 x 1-6 Vase-1-6 x 1-3 x 1-0 LOUNSBURY GIESS-BOLZ $1-6-4\frac{1}{2} \times 2-3 \times 1-0$ D-5-3\frac{1}{2} \times 1-2 \times 4-2 5-2 x 2-2 x 9-6 1-6-2 x 2-8 x 1-0 D-4-10 x 1-6 x 3-0 HOWLAND McCLEMENT 1—4-8 x 1-10 x 1-1 D—3-10 x 1-0 x 3-0 GREEN 1—9-11 x 4-2 x 1-2 D—7-6 x 1-8 x 4-0 1—8-0 x 2-0 x 1-0 D—7-0 x 1-0 x 3-8 HUMBLE 12-0 x 1-7 x 1-1 10-6 x 0-10 x 2-5 MacDIARMID GREGERSON 1—8-6 x 1-8 x 1-0 D—4-0 x 1-1 x 7-6 Cross—1-10 x 0-7 x 5-1 Arms—2-3 HUNT Vase-2-0 high 1—13-0 x 7-8 x 1-2 2—11-4 x 5-10 x 0-7 3—9-10 x 4-6 x 0-10 D—9-0 x 3-8 x 2-2 C—10-0 x 4-8 x 1-6 GRIFFIN-ROSE 2-0 across top 1—5-8 x 3-5 x 1-6 2—4-5 x 2-1 x 1-4 McMANNIS 1—2-4 x 2-4 x 0-7 D—1-11 x 1-11 x 3-6 D-3-10 x 1-6 x 5-10 GRIMWOOD HUPFEL MACKELVIE 7-6 x 2-9 x 1-0 5-10 x 1-0 x 5-9 9-0 x 1-2 x 6-0 1—9-6 x 2-0 x 1-0 D—7-10 x 1-2 x 4-3 HURLBURT Sides high-4-4 1—9-0 x 3-1 x 1-6 D—7-2 x 1-1 x 5-0 MAGNAGHI $9-0 \times 2-2 \times 0-7$ $7-5 \times 1-3 \times 0-6\frac{1}{4}$ $1 - 5 - 6 \times 2 - 7 \times 1 - 4$ D-4-6 x 1-7 x 3-0 HURLEY 4-9 x 1-11 x 0-11 3-9 x 1-1 x 2-10 7-3 x 1-1 x 5-0 from top second HAIGHT base 1—10-0 x 3-8 x 1-4 D—8-6 x 2-2 x 3-3 Die at top—8-10 x 2-6 Width of center tablet 2-10 **JACKSON** Width of side piece—1-1 x 2-0 Cap—2-10 x 1-1 x 0-8 $\frac{1}{2}$ 1-4-8 x 3-2 x 1-4 D+2-8 x 1-2 x 5-6 Die and cap one piece **JAHRAUS** B-10-0 x 5-0 x 1-4 D-7-10 x 2-10 x 4-0 1-4-9 x 0-7 x 0-8 D-4-7 x 0-5 x 2-9 6-0 x 4-0 x 1-6 4-8 x 2-8 x 1-10 HAMM 3-11 x 1-11 x 6-3 MARTINDALE 4-9 x 1-11 x 0-11 3-9 x 1-1 x 2-10 3-11 x 1-11 x 1-2 1-5-0 x 1-2 x 0-6 D-4-8 x 0-10 x 2-9 JARVIS 5-6 x 1-0 x 3-6 MEAD 1-6-0 x 2-6 x 0-10 D-4-10 x 1-4 x 2-2 JONES 1—7-10 x 2-1 x 0-8 D—6-10 x 1-1 x 2-11 $1 - 9 - 0 \times 5 - 2 \times 0 - 11$ $2 - 7 - 3 \times 3 - 5 \times 0 - 8 \frac{1}{2}$ HARRIGAN 14-10 x 10-0 x 1-2 12-8 x 7-10 x 0-9 D-6-2 x 2-4 x 2-8 MILLER B-11-0 x 3-9 x 1-2 KENNEDY D-6-0 x 1-5 x 3-8 Urns-1-7 x 1-0 high Marker-2-0 x 0-6 x 1-3 10-9 x 6-0 x 1-6 Across front-17-0 9-7 x 4-9 x 3-6 Total height—8-0 11-0 x 6-3 x 2-2 Ends-6-0 from ground HARTWELL Urns-2-8 from ground MOLINEUX 8-0 x 1-6 x 5-6 1—6-0 x 2-7 x 1-0 D—4-8 x 1-4 x 2-10 KOHRING HAWLEY 9-0 x 3-10 x 1-0 7-1 x 2-4 x 0-9 6-0 x 1-5 ½ x 3-5 9-0 x 2-6 x 1-3 MOLLER 4-6 x 1-8 x 4-3 B-14-0 x 4-0 x 1-0 Vase—1-0 x 1-0 x 1-5 LAMBERT Two wings—4-2 x 1-3 x 1-4 D—5-7 x 1-3 x 4-0 Top bowl—1-10 10-0 x 5-8 x 1-1 cut solid 7-11 x 3-11 x 0-5 cut solid 6-9 x 2-11½ x 0-8 6-0 x 2-4 x 1-11 6-7 x 2-10 x 1-2 HILL

MORROW

1—7-6 x 3-6 x 1-2 D—6-4 x 2-4 x 3-4

13-3 across front

3-3 x 2-0 x 2-10 sides

6-9 x 3-4 x 6-9 center

DAVID C. MURRAY 1—11-0 x 5-8 x 1-1 2—8-9 x 3-6 x 1-0 D—7-7 x 2-6 x 1-10 C—8-2 x 3-0 x 0-10

JAMES B. MURRAY 1—11-4 x 5-6 x 0-10 2—8-9 x 3-2 x 1-1 D—8-0 x 2-5 x 1-9 C—8-7 x 3-0 x 1-0

ROSALIND MURRAY 2-6 x 0-10 x 1-0

NABB 1—11-6 x 3-0 x 1-0 D—6-0 x 2-6 x 4-4

NORRIS-PEARSON 1—9-0 x 5-2 x 1-1 2—7-2 x 3-4 x 0-10 D—6-4 x 2-7 x 3-0

NOWELL 1—12-0 x 3-6 x 1-0 D—6-6 x 2-10 x 4-8

PAGE-WHITEHEAD 9-0 x 5-6 x 1-0 7-6 x 4-1 x 0-6 6-3 x 2-9 x 0-8 5-9 x 2-7 x 3-4

PALMER 15-0 x 10-4 x 1-4 9-6 x 4-11 x 1-0 8-4 x 3-9 x 2-10 9-6 x 4-10 x 1-6

PARDEE 0-9 x 0-9 x 2-4

PARK 1—5-8 x 3-10 x 0-7 2—3-10 x 2-0 x 1-4 D—3-0 x 1-2 x 7-10

PIPER
1—11-0 x 6-6 x 1-0
2—9-2 x 4-7 x 0-5
D—7-6 x 3-0 x 4-5
All above second base in one piece

PITTMAN 1—10-6 x 2-8 x 1-2 D—7-8 x 1-2 x 2-10

POLISHED—Page 199 1—9-0 x 5-2 x 1-1 2—7-2 x 3-4 x 0-10 D—6-4 x 2-7 x 3-0

POLISHED—Page 199 6-4 x 2-8 x 1-0 5-0 x 1-4 x 3-0

POLISHED—Page 200 1—6-0 x 2-5 x 1-0 D—3-7 x 1-3 x 6-0

POLISHED—Page 201 1—4-8 x 2-2 x 1-2 D—3-10 x 1-3 x 3-1

POLISHED—Page 201 1—7-0 x 1-9 x 1-2 D—6-2 x 1-0 x 2-11

POLISHED—Page 202 1—8-0 x 2-9 x 1-2 D—6-7 x 1-4 x 4-0

POLISHED—Page 203 6-0 x 2-5 x 1-0 4-8 x 1-2 x 3-0 POLISHED—Page 203 7-7 x 1-11 x 1-0 6-0 x 1-0 x 3-6

POLISHED—Page 204 5-6 x 2-0 x 1-0 4-6 x 1-0 x 3-0

POLISHED—Page 204 1—6-4 x 3-1 x 1-3 D—5-0 x 1-10 x 3-6

POLLOCK 2-5 x 1-0 x 5-0

POTTER 11-0 x 2-8½ x 1-1 8-11 x 0-11 x 3-10 2-8 x 1-0 x 2-0 Sides high—3-9

PULSIFER-ANDERSON 1-6-0 x 4-0 x 1-0 2-4-6 x 2-6 x 1-3 D-3-8 x 1-8 x 5-4 P-3-8 x 1-8 x 0-10 C-4-3 x 2-3 x 1-0

RADCLIFFE 1—5-2 x 2-10 x 1-0 D—3-10 x 1-6 x 2-10

REINHARDT 1—7-6 x 3-9 x 1-2 D—4-6 x 1-0 x 8-0

RICE 1—9-0 x 6-8 x 1-6 2—5-10 x 3-6 x 2-8 D—4-10 x 2-6 x 8-10

ROBINS
9-1 x 3-8 x 1-2 Bases cut in one
8-2 x 2-8 x 0-6 piece
7-3 x 1-10 x 0-6
4-0 x 1-4 x 6-8
1-3 x 1-3 x 6-8
7-7 x 2-2 x 3-2

RODROCK 1—6-8 x 3-6 x 1-0 D—5-0 x 1-10 x 3-0

ROWE 1—6-0 x 2-6 x 0-10 D—4-8 x 1-3 x 3-8

ROWLEY
1—10-0 x 6-0 x 1-0
2—8-0 x 4-0 x 0-10
D—6-10 x 2-10 x 2-7
C—6-5 x 2-5 x 0-8
Die and cap one piece

RUFF 1—8-6 x 3-2 x 1-0 D—7-0 x 1-6 x 4-0

RYDER 1—7-8 x 3-8 x 1-2 D—6-0 x 2-0 x 1-10 C—6-7 x 2-7 x 1-2

SCHAEFER 1—9-0 x 5-6 x 1-2 D—6-0 x 2-7 x 2-4 C—6-0 x 2-7 x 1-0

SCHRODER 8-4 x 2-0 x 0-8 8-1 x 1-4 x 8-6 Sides—2-8 high

SCHWARTZ 1 6-0 x 2-3 x 1-0 Vase—1-1 high x 1-3 across top Die—s-4 x 1-3 x 3-0 SEAT—Page 40 Slab—5-0 x 1-8 x 0-4 thick x 1-4 high Standards—0-5 x 1-3 x 1-1

SEAT—Page 54 5-9 x 4-2 x 0-5 5-6 x 2-2 x 3-9

SEAT—Page 86
Ped—1-6 x 1-8 x 1-6
Slab—6-0 x 2-0 x 0-3

SEAT—Page 101 3-8 x 1-8 x 1-3

SEE-RIPLEY 1—6-0 x 1-6 x 1-0 D—5-3 x 0-9 x 3-5

SHEPARD 1—7-0 x 5-0 x 1-6 2—5-3 x 3-1 x 1-4 D—4-1 x 1-11 x 5-10 C—4-8 x 2-6 x 1-5 Cross—2-7 high Arms—1-6 x 0-3 wide

SHUPE 1—6-6 x 2-0 x 1-0 D—5-6 x 1-2 x 2-8

SIPE

1—8-6 x 1-6 x 1-5

2—5-6 x 3-0 x 2-2

D—4-7 x 2-1 x 8-8 bottom

4-1 x 1-7 top

C—4-8 x 2-2

SMITH 1—6-2 x 2-4 x 1-0 D—4-8 x 1-2 x 2-6

SOUTHER 1—6-6 x 2-4 x 1-1 D—5-0 x 1-0 x 3-0

SOWERBY 7-0 x 3-0 x 1-6 6-0 x 2-0 x 2-11 H. S-2-0 x 1-0 x 1-0 Vase-2-6 x 1-8 x 2-3

STACK 1—10-0 x 5-4 x 1-0 2—7-8 x 3-0 x 1-0 D—6-10 x 2-2 x 2-2

STEVENS 1—6-2 x 2-0 x 0-9 D—4-6 x 1-0 x 3-10

STIX 1—4-0 x 2-4 x 0-9 D—3-0 x 0-10 x 5-8 STRUCKMANN

1—6-4 x 2-8 x 1-0 D—5-0 x 1-4 x 3-0

SUNDIAL—Page 30 1—2-0 x 2-0 x 0-6 Col—1-0 x 1-0 x 2-8

SUNDIAL—Page 34 1—2-6 x 2-6 x 0-4 D—1-6 x 1-6 x 0-6 Col—0-10 x 0-10 x 2-8

SWANN 6-0 x 2-5 x 1-0 4-8 x 1-2 x 3-0

TABLE TOMB 1-6-9 x 3-7 x 0-8 Legs-0-6½ x 0-6½ x 1-8½ Cap-6-6 x 3-6 x 0-5 THOMAS 1—3-6 x 1-11 x 1-0 D—2-2 x 0-11 x 4-0

TRENKAMP 1-10-0 x 4-2 x 1-0 D-8-4 x 2-6 x 3-0 C-9-0 x 3-2 x 0-11

TROUP 1—5-6 x 2-2 x 1-2 D—4-6 x 1-2 x 3-4

TRUMBULL 1—7-0 x 3-4 x 1-3 D—4-11 x 1-6 x 2-9

TUTHILL 1—6-0 x 2-5 x 1-0 D—3-7 x 1-3 x 6-0

TWO SARCOPHAGI Platform—14-0 x 14-0 x 1-0 Die 9-0 x 4-3 x 3-3

VAN BUREN 1—7-4 x 3-5 x 0-9 2—6-0 x 2-0 x 0-8 D—5-0 x 1-3 x 2-9

VASE—Page 68 1—2-0 x 1-6 x 0-5 2—1-8 x 1-2 x 0-2 Bottom vase—1-7 x 1-1 x 1-8 Bowl vase—2-0 x 1-7

VASE—Page 162 1—1-8 x 1-1 x 0-2 Bowl—1-10 x 1-4 x 1- 0 VASE—Page 174 1—2-10 x 2-10 x 1-1 Ped—1-5 x 1-5 x 1-9 Bowl—3-5 x 3-5 x 1-1

VASE—Page 178 6-0 x 4-0 x 1-3

VELASKO 7-0 x 2-10 x 4-6

VILLARD—Page 124 1—9-8 x 5-1 x 1-8 D—8-10 x 4-2 x 11-6

VOGE 1—3-8 x 1-8 x 1-0 D—2-10 x 1-0 x 4-4

WALKER 7-0 x 1-11 x 0-11 4-6 x 1-3 x 3-6

WASHBURN 1—9-4 x 5-5 x 0-7 2—7-6 x 3-8 x 0-8 3—6-0 x 2-1 x 0-7 D—5-5 x 1-8 x 9-0

WAYTE 1—5-6 x 2-10 x 1-0 D—4-0 x 2-0 x 3-6

WESTERBURG 4-8 x 2-11 x 7-6

WHEELER 1—6-0 x 2-5 x 1-2 Col—1-2 x 1-2 x 3-4 WHITE 1—8-0 x 3-10 x 1-0 2—6-4 x 2-2 x 0-9 D—6-0 x 1-10 x 3-6

WILSEY
1-6-6 x 3-8 x 0-10
2-5-3 x 2-5 x 0-8
D-4-6.x 1-8 x 1-9
C-4-11 x 2-1 x 0-9

WINFIELD 12-6 x 3-0 x 8-4 Center mt—5-6 x 2-10½ x 8-4 Wings—over all 3-6 high

WINSLOW

11-0 x 7-6 x 1-2

8-1 x 4-8 x 3-0

D—1-8½ x 2-10½ x 8-0

P—5-9 x 2-6 x 1-6

Urn—3-11 high width 1-8

WOOD 5-0 x 1-11 x 1-2 4-0 x 1-0 x 3-0

WOODHULL-PACKARD 1—7-3 x 4-10 x 1-0 2—5-3 x 2-9 x 0-8 D—4-4 x 1-10 x 2-5 Die at top—4-5 x 1-11

YEATMAN

1—11-4 x 2-8 x 1-0

Projection for base—2-0

Total side measurement—4-8

2—9-4 x 1-4 x 1-8

D—4-4 x 1-2 x 2-9

Vase—2-8 across top x 2-0 x 1-3





